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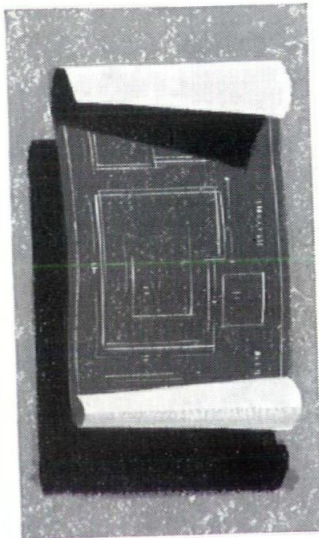
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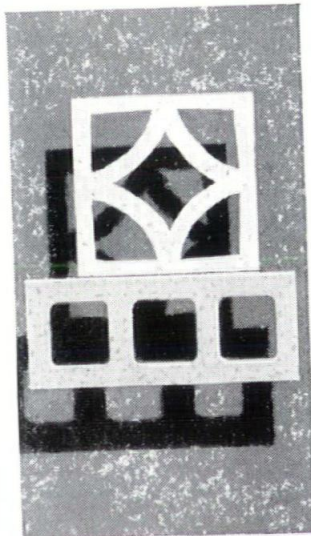
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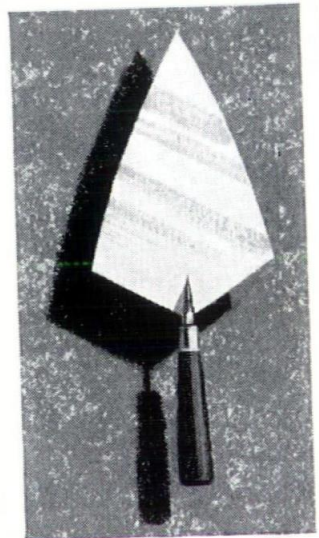
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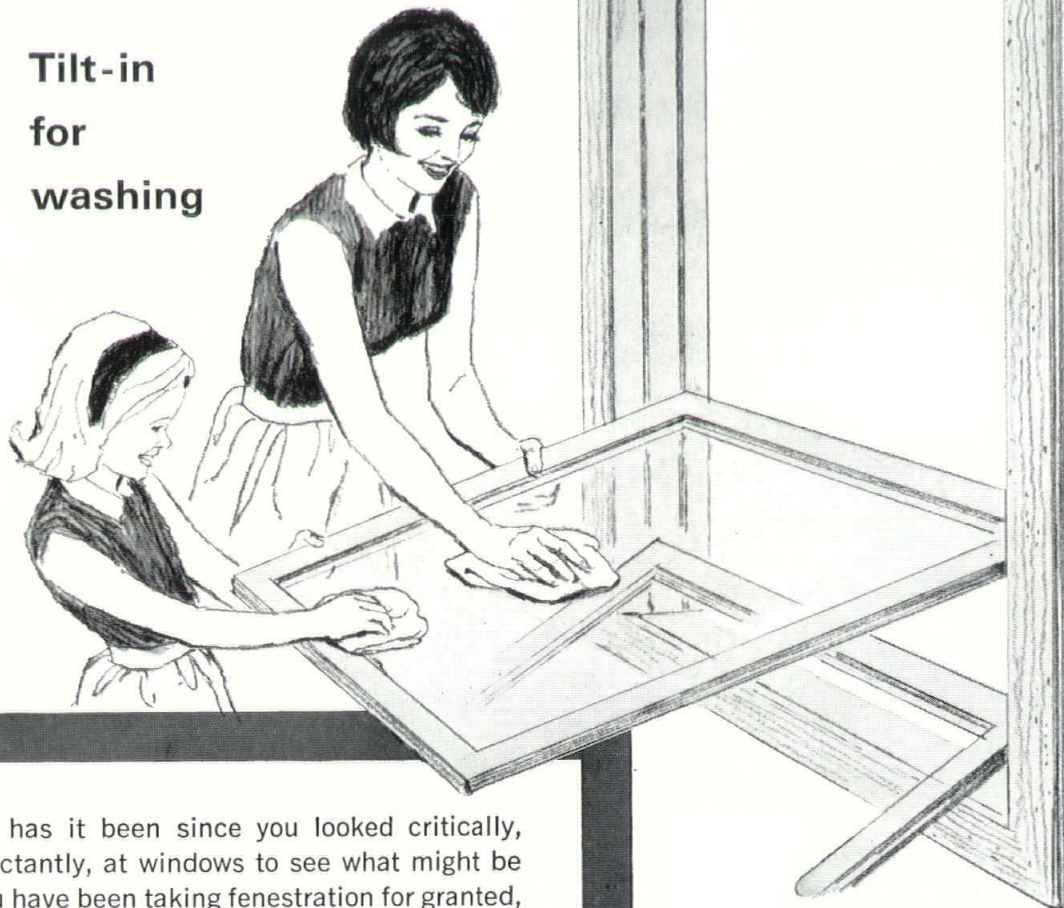
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Wisconsin Architect is the official publication of the Wisconsin Chapter of the American Institute of Architects, published by the Wisconsin Architect, Inc.

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Subscription Rate: \$5 per year. Individual copy 50c.

Address all matters pertaining to Editorial or Advertising to

785 North Jefferson Street

Milwaukee, Wisconsin 53202

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notes of the month

*By Charles A. Hagberg, Administrator
Industrial Safety & Buildings Division*

Department of Industry, Labor & Human Relations

Most structural engineers in Wisconsin do an excellent job of selecting the proper design and type of material to carry building loads. I can see from the calculations presented to our department that much time has been spent working up the moments, shear diagrams, inflection points, and deflection.

After all this basic work has been done, however, it seems that the engineer "drops the ball" by forgetting about the connections that hold all the pieces together. It is true that the design of connections is tedious. It also is true that the design of connections is sometimes the most difficult part of design work and is sometimes left to others because the structural engineer doesn't know quite what to do.

For example, let's take a look at welded connections. I picked welding because it plays such an important part in our modern continuous structures and because it is the type of connection that probably introduces the largest possibility of human error.

If you specify welded connections, you should show all of the sizes, types and lengths of weld. You also must specify the type of materials to be joined and the type of welding rod.

We had a major failure about two years ago that caused the collapse of a large building because the designer had failed to show the size of a fillet weld of reinforcing bars to the base plate on precast concrete columns. Just recently, a steel framed building under construction was blown down here in Madison. The

(Continued on page 21)



FRANKLY

It can safely be said that a majority of people, even people with intense interest in literature, painting, sculpture and music know comparatively little about architecture.

The idea of architectural criticism appearing in a daily newspaper, therefore, seemed a progressive one, designed to inform and acquaint a broader spectrum of people with the little understood but very influential aspect of all of our lives, ARCHITECTURE.

On Saturday, August 10, 1968, *The Milwaukee Sentinel* carried in its "Modern Living" section under "Adventures in Architecture," a critical review of the New Milwaukee Post Office and the Union Railroad Station. The article written by Jay Joslin, a respected drama and art critic, was headlined: "New Post Office 'Cosmetics' found wanting."

Mr. Joslin's definition of the function of an architect is devastatingly expressed in his opening paragraph: "Architects often fulfill a packaging job, encasing an efficient function with a serviceable skin whose aes-

thetic values can be considered bonuses." What a misconception of Architecture!

If Mr. Joslin found it possible to associate the appearance of the New Post Office with the term 'cosmetics' and found them wanting according to his aesthetic sensitivities, his criticism certainly is lacking in the most fundamental understanding of architecture.

He continues his adventures into architecture: "Both (Milwaukee Post Office and Railroad Station) also are reminders that the architect wasn't always a packager. The gone, but not forgotten, Milwaukee road and Northwestern road depots were historic landmarks which reflected their function symbolically. Beauty, or at least distinction, took apparent precedence over the efficiency of the operation it housed. The 70 year old post office at 517 E. Wisconsin Avenue also is a good example of the era in which architects were allowed to use building lots for canvases on which to paint symbolic poetry."

One can easily sympathize with nostalgia for an era

gone, but it is an error of critical method to judge buildings as if they were sculpture and painting, therefore judging them externally and superficially as plastic phenomenon, and so reducing them to pictorial values. It is equally erroneous to indulge in romantic-psychological evocations. Mr. Joslin is in error when he says: "... Architects were allowed to use building lots for canvases on which to paint symbolic poetry." His belief that it is the architect's job to provide "skins" and "to disguise bulk and lighten solidity" is equally erroneous.

The task of an architect is admittedly a most complex one, not one easily explained at any rate. Architecture always is, always has been and always will be concerned with utility of one sort or another.

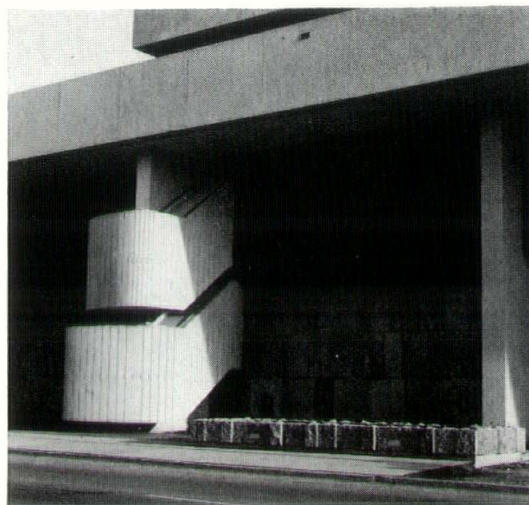
Mr. Joslin's nostalgia overwhelms him to the extent, that he does not recognize that these railroad stations functioned very well indeed, and that the symbology achieved by the architect was so strong, that a whole nation now mourns the passing of an era—not very much for the loss of the rolling stock,—but principally for the terminals and their meaning to our culture.

If architecture, and therefore architects, achieve any results, they most prominently solve practical, functional problems. Simultaneously and indivisible from the function they create an aesthetic solution that states the purpose and function in terms they believe to be meaningful to the client, the beholder and within the cultural canon of their time.

Mr. Joslin concedes that "perhaps a feeling of gratitude can be derived from the unquestionable strength built into the design." However, he continues to contradict himself by subconsciously being very sensitive to the intentions of the architect, while consciously rejecting them. How else could he state: "In an attempt to cut down the weight of the huge structure, (we hope he meant this figuratively!) Miller and Waltz broke up the facade with a cantilevered section about 30 feet above the ground. They also clothed the building in huge slabs of multi-colored Lannon stone. Both are theoretically perfect solutions. However, the restricted site of the structure does not provide a vantage point from which the cantilevered section can be appreciated."

We are safe to assume that the architect was fully aware of the site restriction. He knew that one can hardly find any vantage point from which to appreciate a 700 foot long building. He had people in mind when he decided on the cantilevered section. This portion was obviously to provide the pedestrian and customer of the post office with a compatible space (one of the multiple essentials in architecture!) they could easily relate to, rather than being overpowered by an 80 foot high "facade."

As far as the "multi-colored Lannon stone" is concerned, again Mr. Joslin understands perfectly by stating: "The huge stone slabs work a proportional magic. They effectively shrink the visual impact of the eight story building." Again though, he rejects the "proportional magic" as unpleasant for various reasons. Color being one. The Lannon stone is grey, beige and light rust color. The texture of the stone evokes in him the feeling of "scales."



Maybe we all have been exposed for too long to the ever slick curtain wall and in the process some of us have forgotten how to appreciate a good honest stone when we see it.

Mr. Joslin also rejects the use and design of the cor-ten steel, which evokes the image of typewriter keys, computers or automatic equipment in him (mechanization takes command! *Giedion*). But his deepest objections are reserved for the five emergency exits, the Code required. "vertical lines worked into the concrete and the general shape of the stairway covering give the blemishes the resemblance of an ocean liner or battleship superstructures that boggles the imagination to find a reason for their attachment to the massive building."

First of all, the staircases are not attached, they are logical exits from the second floor which will be occupied by humans! Secondly, the staircases are there to lead these humans to safety should the need arise. As far as the aesthetics of their design is concerned, I quote Gio Ponti: "Any staircase can be the most beautiful, except the conventional one on a square plan with the void in the middle."

Obviously, Miller and Waltz decided to take advantage of a code-requirement, insisting on five exits. Instead of "hiding" or "disguising" these necessary exits, they confirmed them by giving them a distinguished and sculptural form, compatible with their idea of function and expression.

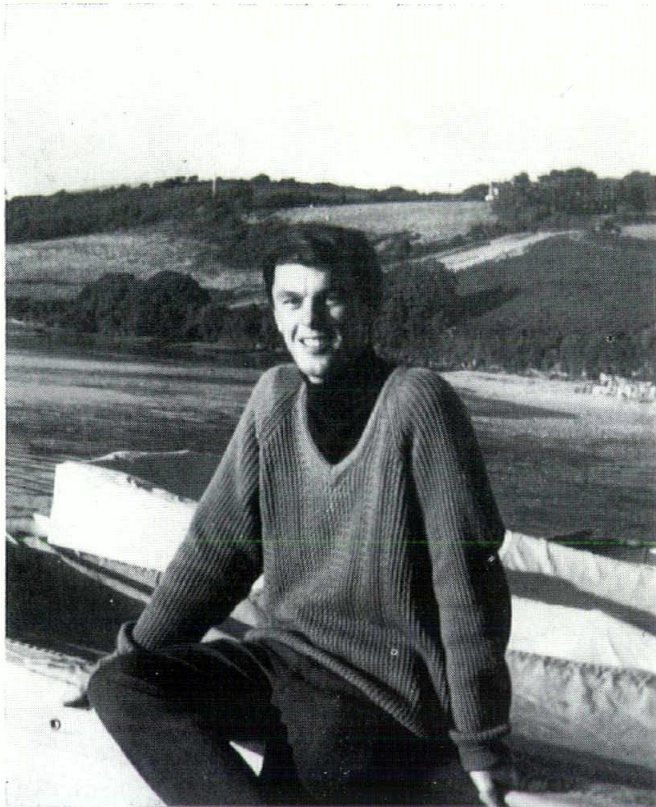
Not once does Mr. Joslin mention or even refer to the interior space of the Post Office building, certainly a serious omission in any architectural review or criticism.

Although Mr. Joslin in his method of criticism is not alone, it would seem that criticism based on knowledge rather than criticism based on intuition, emotion, likes or dislikes only, would greatly contribute to an increased understanding of architecture by a broader spectrum of the public. It ultimately could lead the architectural critic to become "as essential to a building and its appreciation as orchestral interpretation is to a score and its listening audience." (Bruno Zevi)

Ello Brink

Fresh impressions about USA

John G. Wilkes



The University of Bristol year of practical training gave us fourth year architectural students the chance to see the world while furthering our careers. My choice was America. Reasons included the ease of getting here — \$125.00 for the return flight — London, New York, London — ; the high wages; and the glowing reputation of the United States.

A contact in Milwaukee helped me get a summer job with Maynard W. Meyer and Associates, and so on June 12th, I boarded a Boeing 707 and chased the sun across the Atlantic to spend fifteen weeks in North America.

Most people in England have certain preconceived ideas about America and I consider myself typical of many in thinking of this country as the epitome of the affluent society, economically oriented, vibrant and progressive. This image comes to Britain mainly through the medium of television. We recognize, however, that this nation is restless and unsettled.

At the time of my arrival violence was utmost in the minds of all around me. Robert Kennedy had been assassinated a few weeks before my trip began and the whole of Europe was shocked and dismayed. The "long

hot summer" threatened more civil disorders during my stay. Nevertheless, I came to the U.S. fearlessly, relying that it is only the very small minority that disrupts this fine country.

Our touch-down at John F. Kennedy airport was a dramatic introduction to the U.S.A. An electric storm flashed lightning across the night sky as we circled in the "stack" over New York. Emerging from the cloud cover we saw through the driving rain, the hive of activity beneath us; the freeways coursing through the suburbs, the neon lights blazing along the main streets. The Boeing 707 developed an enormous amount of reverse thrust as we roared along the rain-soaked runway. Each airline terminal was faintly visible as we taxied back to our disembarkation point.

The whale like TWA terminal building, so often photographed in isolated grandeur, crouched self consciously between its walls, reduced to relative insignificance.



"Impressive and oppressive at the same time."

nificance in reality. This view of the first architectural landmark of the trip was symptomatic of that which was to follow. Photographs taken with a wide angle lens are deceptive. They usually flatter buildings but can result in gross misrepresentation. Passing the Guggenheim Museum in a tour bus was also enlightening. None of the illustrations I saw had shown the surrounding buildings. The "separatist" technique is another architectural photographer's trick. It was a surprise to find Frank Lloyd Wright's Guggenheim Museum so closely hemmed in by neighboring buildings on 5th Avenue. It did not lose any quality because of this, yet photographers had chosen to ignore one of the most critical factors of a building's success — its setting.

Other first impressions of New York were the large limousines picking up passengers at the terminal and the automatic doors in the building. There, Europeans find themselves faced with technical innovations ten years in advance of their own.

New York was in some ways a disappointment — it was dirty and expensive and the smell of engine oil and pop corn lingered in the city streets. The people crowding the sidewalks looked miserable, dwarfed by the buildings that rose up on all sides. The inhuman scale of the skyscraper environment was impressive and oppressive at the same time. Down at ground level, the noise and heat of the day was magnified by the walls of glass, concrete and steel. Technically some of the buildings warranted many superlatives — the curtain walling form of construction employed in most of the structures had been masterfully executed. I found the Unilever building, for example, superb. Monuments to commerce were springing up all over Manhattan, contributing to one of the most famous city skylines in the world.

And yet, seen from the 102nd floor of the Empire State building, the city seemed to lack unity. Away to the east, the United Nations building was a clear landmark. It was to be the object of a site seeing tour that afternoon. Ironically, the part of the U.N. that most impressed me was the Norwegian designed Security Council Chamber. The work of American architects in this building lacked the Scandinavian subtlety in design that was inherent in this room. It possessed a very human quality which I found lacking elsewhere.

I travelled to Milwaukee by Greyhound bus. The non-stop journey from New York passed through Cleveland and Chicago. Arriving in the "windy city" just before dawn gives one an extraordinary view of the Midwest's most thriving metropolis. At 6 a.m.



"Seen from the 102nd floor of the Empire State Building, New York, seemed to lack unity."

Marina City looked bleak and deserted; and the lack of trees in the downtown area was noticeable.

I was Milwaukee-bound before the city came alive and, as we motored north, I was able to gain my first impressions of Wisconsin. The route was lined with groups of high class suburban houses standing alone on their plots. The gardens, fences, hedges and flowers that I had been used to were absent. Broad roofed duplexes were sited around a small lake near the freeway. I wondered how these homes could be advertised as highly desirable residences with all the heavy traffic roaring by. It seemed indicative of the American trait to sell anything anywhere. Often huge billboards are planted in the open country to achieve this. One sign extolled the virtues of the Wisconsin Dells — one of the State's dollar earning fun centres.



Chicago in the rain



Cathedral Square in Milwaukee

In America the pace of life is faster than in Europe and the turnover of money and goods more rapid. The social pressures to acquire materialistic status symbols are far greater. The average American has the reputation for owning everything that opens and shuts — and thus it was of great interest to me to stay in a private home for my first week. Luxuries in England are necessities here and I was interested to note the casual acceptance of such items as colour T.V., air-conditioning units and dehumidifiers. America has a different set of values, indeed. The “walk round” plan arrangement and the full size basement are other features that differed from home. In England a hall or entrance lobby is typical and a cellar, the exception rather than the rule.

In trying to determine the source of the enormous affluence of this country, I concluded that the hard-working and dynamic drive of the people; the highly efficient distribution and marketing system and the wealth of natural resources are key factors. And thus, with all the ingredients of success, America has had the opportunity to create some really great buildings; architecture being the expression of a society's status and prowess. Why then does it fall behind such countries as Finland and Japan in its quality of environment — compromising between fashion and function?

The European is aware of America's lack of any real architectural heritage. This is countered by the pseudo-historic which is abundant in the cities. One could pigeon-hole one style as pop-Gothic. At present, the thirty year tear down rate is a feature of the system and a harmful trend. Why cannot architects of today

realize that it is their duty to produce the heritage for future generations? Let America cherish rather than destroy; and curb the rash of indiscriminate buildings by exerting a greater degree of quality control. Impermanence is, however, in some cases a necessity. Where temporary buildings are required, system built structures suited to multi-purpose occupancy should be erected. Such buildings could be easily dismantled and their components re-used. At the moment, however, the confusion of demolition seems to be the price of progress.

Milwaukee possesses many fine buildings not the least of which is the Milwaukee County War Memorial. The work of Finnish born Eero Saarinen, this building expresses the principle of imaginative simplicity — the keynote of modern Finnish architecture. Yet other buildings in the city contradict this principle. There are buildings that are unsympathetic with their neighbors; others that are brash, gimmicky and clamouring for self attention. I found a common fault in the use of too many materials. One can almost hear the architect say: “Well, we haven't used stone, yet. Let's “zap” a line of that in along the facade.”

One recognizes that many buildings are erected as dollar earning concerns and, as such, have to provide passers-by with an impressive front. This leads to the trend of cosmetic architecture whereby a design treatment is applied to the street front of an otherwise cheap and mundane building. So often a very expensive looking facade takes off into common brickwork along the sides. Nevertheless, many of the interiors are good and the apartments are impressive behind sometimes dull exteriors.

The town houses are of particular interest to me as I can recognize an eclectic influence in the designs. One finds a microcosm of all the domestic architectural styles of Europe in one street. The overall effect of tree lined avenues in the cities is a very pleasant one and Milwaukee can be justly proud of its suburbs like Shorewood. The crippling Dutch elm disease, that threatens these residential areas, is a bitter blow to Wisconsin's townspeople.

American apartments are relatively lavish in comparison with their English counterparts. Far more space and amenities are offered. To achieve such a high overall standard of living is much to the credit of this country. So too, is the high wage rate and the efficiency of the building industry.

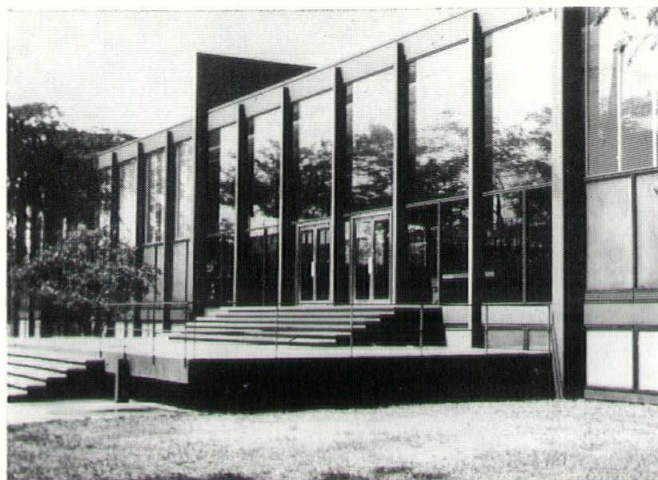
Techniques in the architectural profession differ from those in England. Over there, very rarely are all drawings for a building completed before construction begins. The whole process takes far longer and a five year contract period is common. Drawings are generally produced in ink and a design is sent out at the sketch scheme stage for planning permission. It is subject to local authority control which can reject schemes. As a result, a great deal of architectural work done in Britain is abortive. However, if quality results, we are willing to make this sacrifice. Fees are on a fixed percentage rate ordained by the Royal Institute of British Architects. Quantity surveyors cost the scheme at all stages of the design and their fees contribute to the overall cost of the building. Separate working drawings are made by each consultant and discrep-

ancies often occur as a result. A student visiting America will find it rewarding to study design production techniques. He will gain more from examining the system than the finished product.

The excellent road system in America makes for good communication between cities but with vehicular traffic taking priority downtown, pedestrians find travel on foot frustrating. The "walk" — "don't walk" control makes a short distance across town a time consuming experience. The block system of a city layout is not architecturally desirable. Europeans miss curving streets and notice the lack of a definite centre. The "kink" in Wisconsin Avenue, in Milwaukee, is a point in its favor as it provides a terminal feature for the western end, in the form of Gimbel's store. How much better the overall effect would be if the War Memorial was on the axis of Wisconsin Avenue.

In this country a square is formed by removing a city block. So often an unsuccessful space results as the heights of the surrounding buildings are usually unsympathetic with the distance across the square. As there is no pedestrian vehicular separation, access to these squares is difficult. The general quality of the environment could, then, be improved by planning communities without enforcing the rigid grid system. As it is, the lack of variety in the stereotyped city layouts is not offset by a multiplicity of architectural forms and types.

Although buildings are generally built in quantity rather than with quality, there are many notable exceptions; the Skidmore-Owings & Merrill buildings and Frank Lloyd Wright's work being obvious examples. And yet it is these buildings that receive most of the criticism from laymen. The Johnson Wax Building comes to mind. In some cases buildings of great merit are neglected — for example the Unitarian church in



Crown Hall at IIT

Madison. Another tragedy is when a masterpiece is crippled by its environment. In London badly designed office blocks have been built in close proximity to St. Pauls ruining the present effect of one of the city's finest buildings. Wisconsin has a wealth of architectural character away from its cities. The red and white clapboard farm buildings with their distinctive sites are a familiar landmark in Wisconsin's rolling countryside. The attractive tourist resorts in Door County possess charm and beauty and are reminiscent of rural Sweden. The peninsula has not suffered the gross commercialization of say, Wisconsin Dells. There the shambles of commercial enterprise has ruined a beauty spot. Fortunately, the State Parks are better preserved. It seems a pity that the fine work done in these parks is not applied elsewhere. The upkeep of the roadside with trimmed verges and organized siting of power lines could be improved in this country. The well known neatness of the English countryside is not apparent here.

Lake Geneva's Playboy Club is a new building complex of high architectural merit and I hope it will inspire other tourist resorts to provide such well designed amenities. My visit there was an adventurous experience. Finding entry prohibited to those without a keycard, some American friends and I approached the club through the surrounding woods and thus gatecrashed this playground for the idol rich. The interiors are as fine as I have seen anywhere. They repeat the materials used externally to combine with subtle lighting effects and richly coloured carpets. A skillfully designed building indeed — reminiscent in terms of its use of space and form of Frank Lloyd Wright's structures.

My summer in the Midwest has been a highly enjoyable one. I found the people I met to be very friendly and hospitable and possessing a great enthusiasm for life. I was told not to judge America by Wisconsin but it seems from experiences of fellow student travellers that one is always directed elsewhere. My impressions of America have been based on my experiences in this state and I can safely say that I am greatly impressed by this country, despite the fact that I have my reservations. I look forward to many a future visit.



Robie House by Frank Lloyd Wright

Harvard Master in Architecture Degree



On June 13, The Harvard University Graduate School of Design conferred the degree Master in Architecture on one of its most exceptional candidates in recent years. The degree was given to Mr. Drake William Rowe, already a young practicing Architect of Wisconsin and member of The American Institute of Architects.

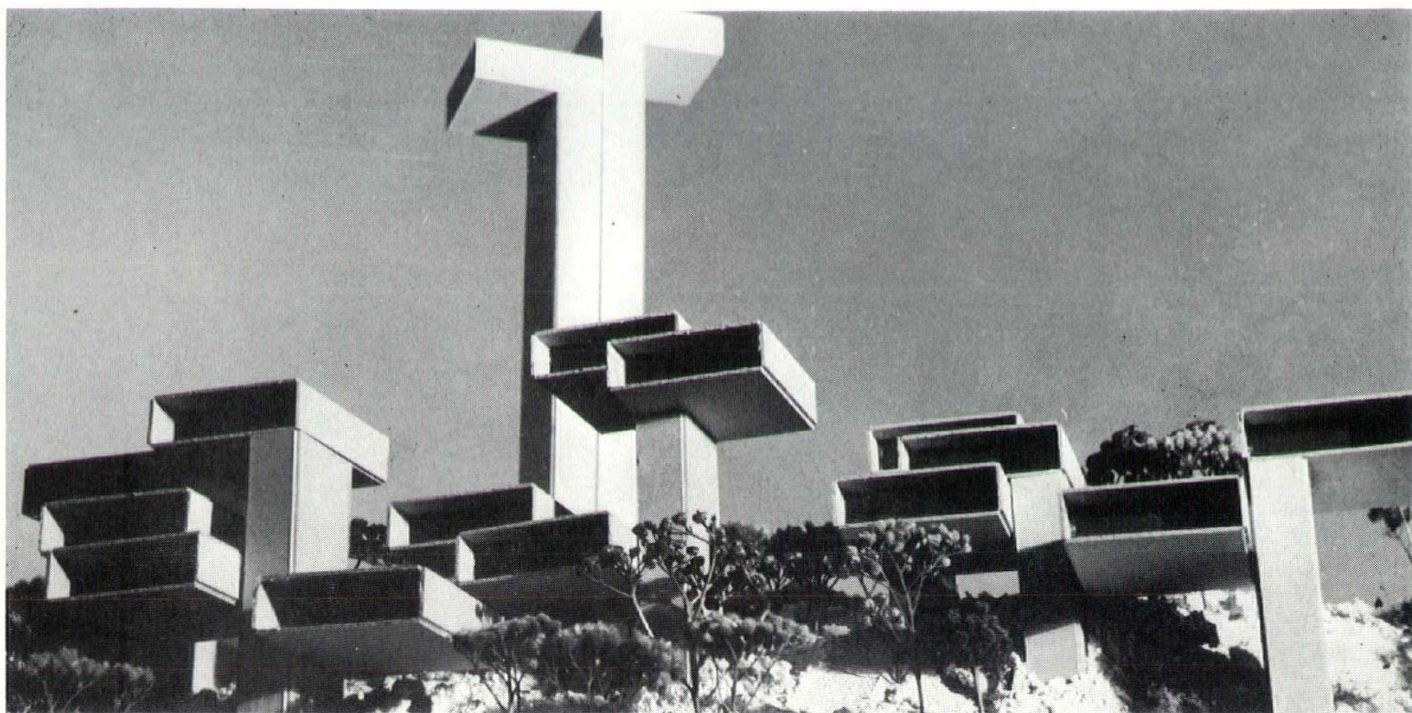
Mr. Rowe comes from Oconomowoc, where he spent most of his formative years. He graduated from the local high school and in 1956, took a job as a junior architectural draftsman with the Milwaukee firm of Grassold and Johnson. He worked steadily thereafter for several architectural firms and served with the Corps of Army Engineers prior to writing the Wisconsin State Board Examinations for registration as Architect in 1965.

During this period, Mr. Rowe attended college during evenings and also part time during days, accumulating over 102 credits and two Associate Degrees from the Milwaukee Institute of Technology in less than two years. Harvard University was impressed with Mr. Rowe's design capabilities, his professional and academic record, and admitted him with scholarship to the Master's Class of 1968, for advanced study and research.

While at Harvard, Mr. Rowe was part of a team which developed a new community study with housing

for 15,000 people to be located in the Dorchester Bay area of South Boston. The experimental community which is very special in nature, is planned for development in portions of Dorchester Bay, a part of the Boston Harbor. It is a planned new community projected by the Boston Redevelopment Authority as demonstration for the World's Fair of 1976 and to be retained for future growth thereafter.

There were many unique problems to overcome as large portions of the project are planned for construction over water. Mr. Rowe developed a system of construction whereby twenty-four foot square concrete tower cores are first constructed in the water. The pre-assembled apartment units are brought to the tower cores on barges. The apartment units are next lifted by a crane mechanism which is constructed as a permanent part of the tower core. Once in place, the apartment units are attached to the core at their respective levels, and the outer portions thereof remain suspended permanently from the cables of the lifting mechanism. Upon completion of this operation, parking garages which also double as a transportation network, are floated to the tower cores. When finally positioned between four cores, the garage units are jacked to the proper height. This is made possible by tracks imbedded in the tower cores. Once completed, a transportation network exists connecting all the tower



Project Apex—a uniform housing systems project (variety through standardization)

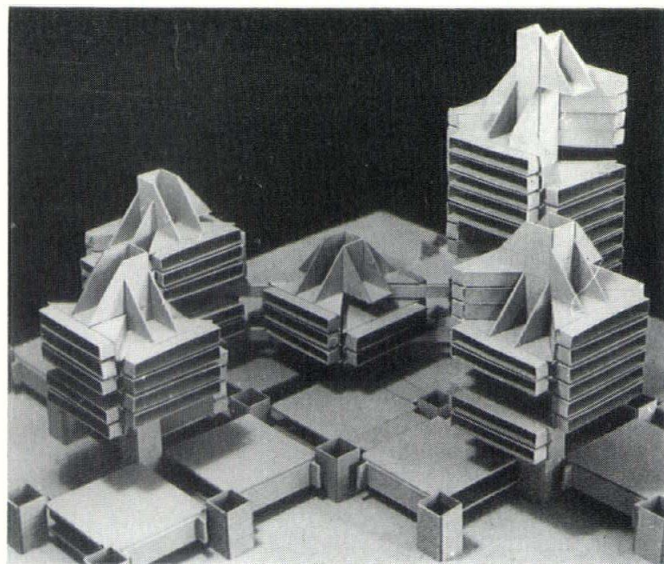
apartments and provides parking modules where required.

A somewhat similar system employing the use of mobile homes as dwelling units was separately but simultaneously developed by the noted Architect, Paul Rudolph, for the Amalgamated Lithographers of America. This system, which is to be located in Manhattan, would also take advantage of quantity buying of components and quick erection—thus lower costs. Both Mr. Rowe's and Mr. Rudolph's systems differ, but essentially they employ the core and suspension concept.

Aside from Mr. Rowe's team engagement on the experimental community, he devoted a great deal of time researching the potential of systems analysis and computer technology as they might be employed solving problems in architecture and planning. Some of his comments on these areas follow:

ON SYSTEMS ANALYSIS—*"The systems approach is everything we have not been doing in the conventional hit-and-miss approach to problem solving. In systems analysis we can take an interdisciplinary team with specialized talents, use the scientific method, maximize the teams efforts through a program, and get a feedback of information anywhere along the line as to current status. To date, we have not even been defining our goals under the conventional approach."*

ON COMPUTERS—*"It is not at all unreasonable to contemplate as much as 70% of architectural production and design processes being delegated to computers and allied devices in the next twenty years."*



*Dorchester Bay New Community Study
For Boston Redevelopment Authority
(Typical Housing Clusters and Parking Pods)*

Some of his comments in other areas follow:

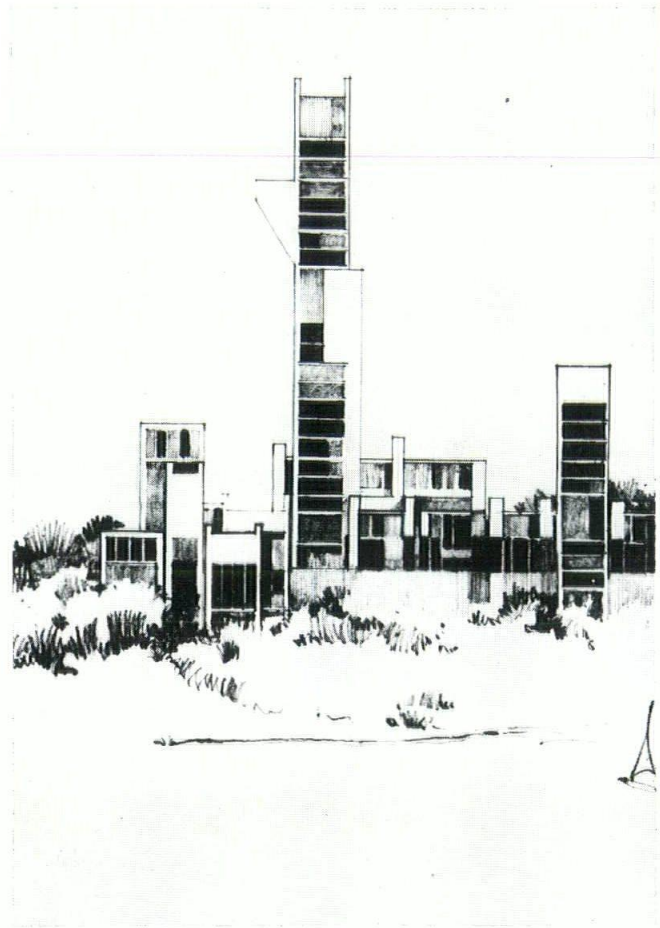
ON ARCHITECTURE — “The profession is at a turning point, either we are going to become extinct, or we are going to change and rearm ourselves with the tools and management concepts necessary for the times.”

ON DESIGN — “The architect is naive as a creator to imagine for one moment he could generate solutions equal in time and space to the matrices of numbers. Why not program the machine, generate the alternatives, and make the final objective selections?”

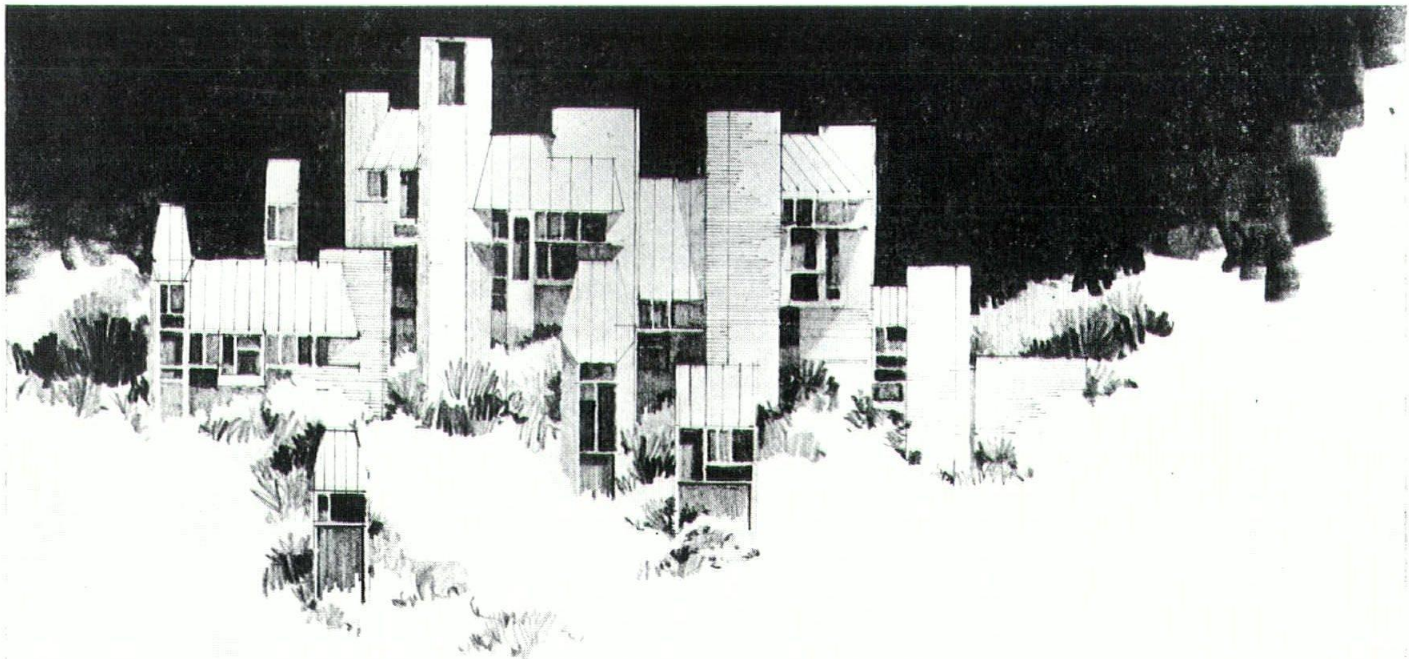
ON EDUCATION — “Architectural education is archaic—it is still based on the sandbox approach, (the studio approach).”

ON THE FUTURE — “What we now know as the architect is the old generalist. What we may soon see is the new creature, the environmentalist.”

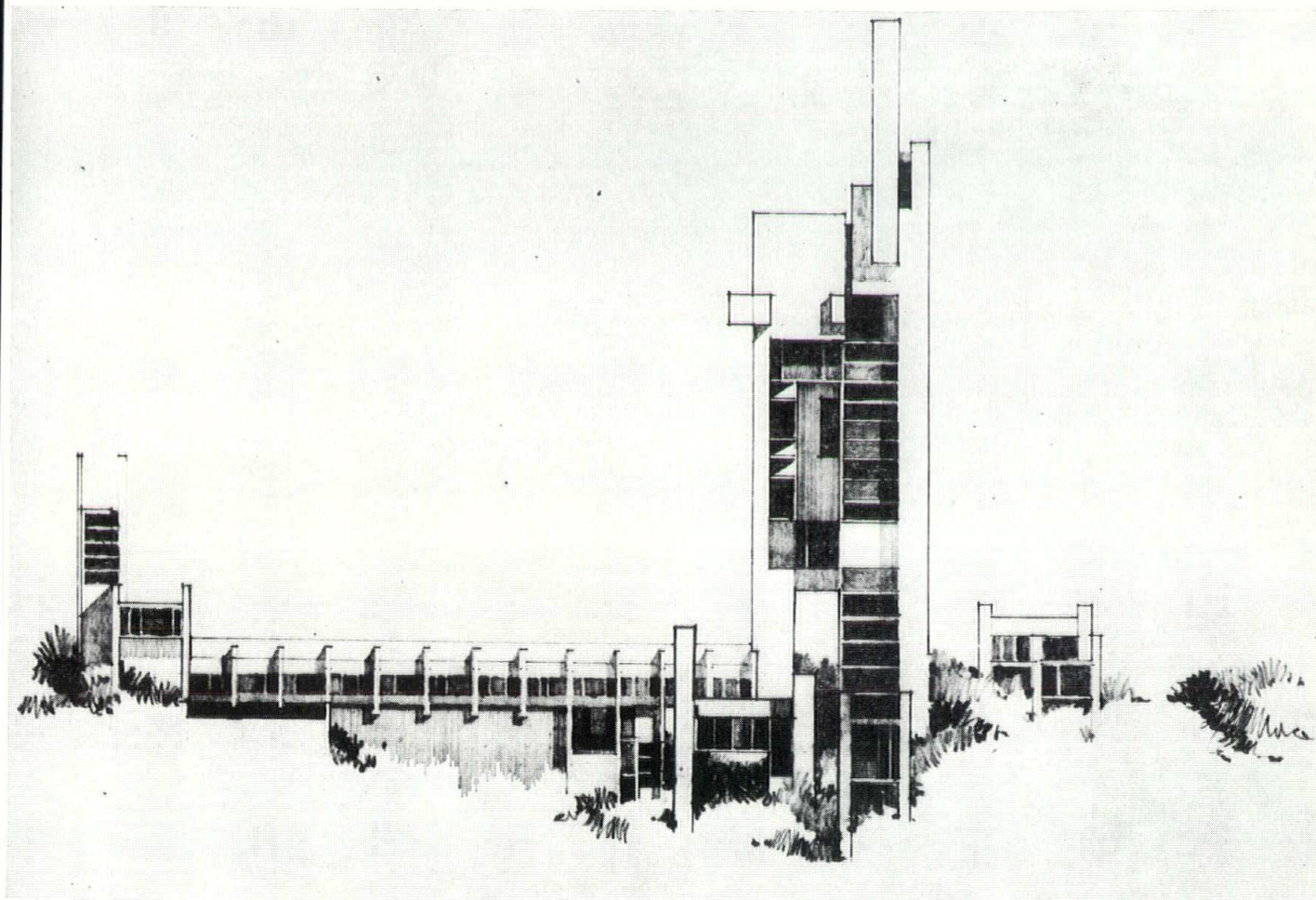
Presently D. Wm. Rowe is Chief Architect with the consulting firm of Howard, Needles, Tammen & Bergendoff of Milwaukee. At Harvard he was urged to go on and write his Doctoral Thesis at either Princeton University or the University of California. Others would like for him to enter architectural education here in Wisconsin. Dick Rowe feels that the real changes yet to come will be made in the profession and the practice and this is where he wants to be. Howard, Needles, Tammen & Bergendoff have taken steps to structure a new total environmental service. Many of Mr. Rowe's systems concepts and computer techniques will be employed as part of this service.



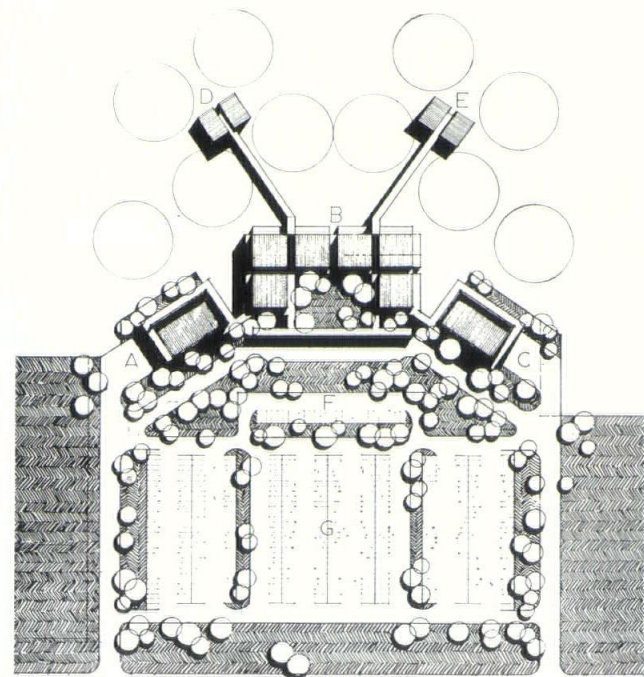
Student Housing — A Project



Apartment Complex For R. A. Gahan, Inc., West Bend, Wisconsin



Science Laboratories — A Project



*Winnebago County Regional Airport Terminal Complex
For Winnebago County — Oshkosh, Wisconsin
(Master Plan, Left)
(View Looking Northeast, Above)*

Food Service Facility, Stout State University, Menomonie, Wisconsin

Architects:

Cashin-Goodwin & Associates, Inc., Madison

Consulting Engineers:

Arnold & O'Sheridan of Madison

Eldon Miller & Associates of Fort Wayne, Indiana

Owner:

*Wisconsin State Agencies Building Corporation
Madison, Wisconsin*

General Contractor:

*A. A. Hoehn, Inc.
Eau Claire, Wisconsin*

Program Statement

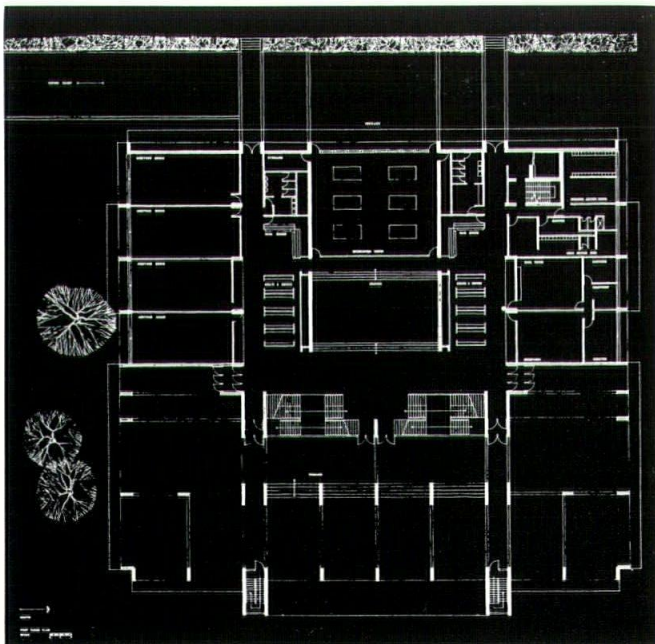
The program called for a building to provide food service for 2,000 students in adjacent dormitories, as well as to provide them with meeting rooms, mail distribution, recreation and study facilities, as a supplement to the Student Center. Since the site is on the Western edge of the Campus, it was considered important that the building demonstrate a congenial

relationship between the academic community and the city in which it exists. Thus, the openness of the lower level invites visual and pedestrian penetration, while the upper level is more secluded, providing a sanctuary for study at all times when meals are not being served. The open terrace under the dining rooms establishes a relationship between the food service building and the open space around each dormitory, and, therefore, becomes the focus of a unified "community." Food deliveries are made via a ramp down to a loading dock located under the west terrace.

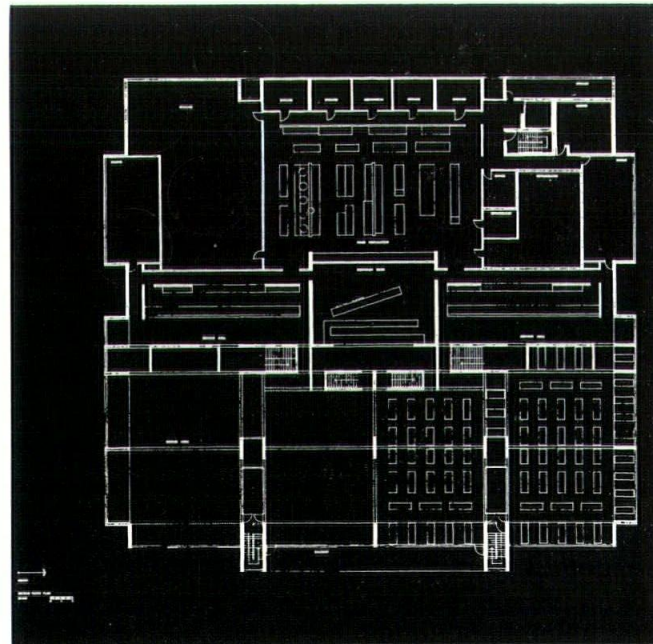
Construction and Mechanical Systems

Structure: Masonry piers and bearing wall with composite floor and roof.

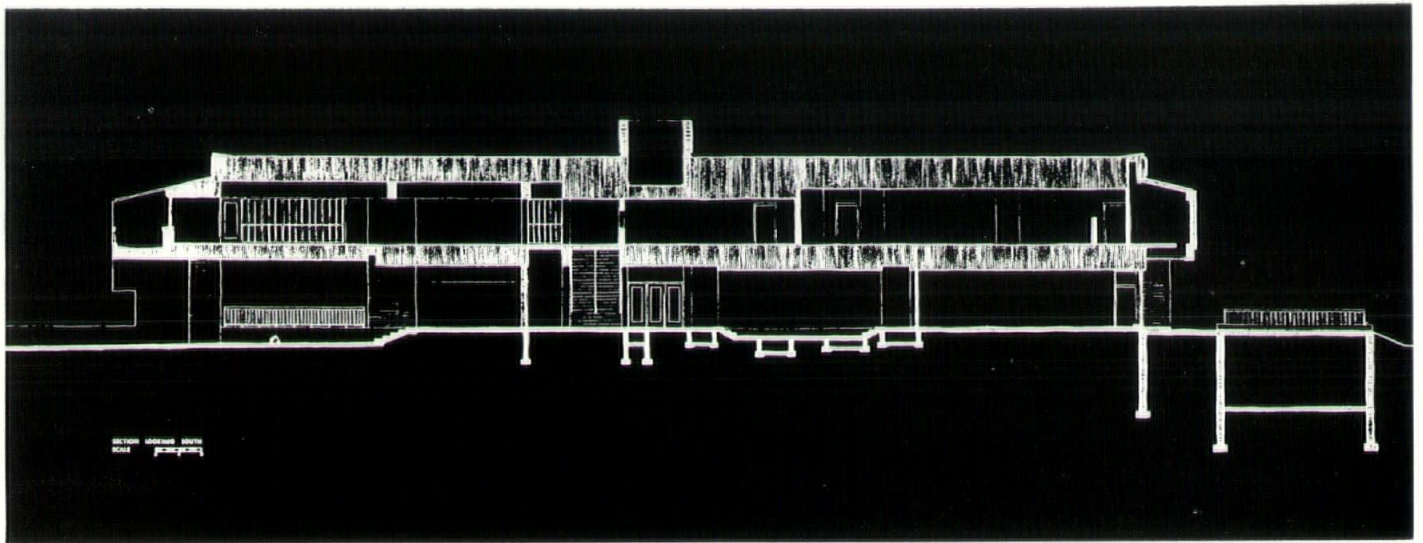
Mechanical: Warm air is introduced into upper and lower levels through a floor cavity distribution system which warms the floor while supplying forced air to the building perimeter. The building is air conditioned and is provided with several types and levels of lighting to achieve flexibility of use.



First Floor Plan

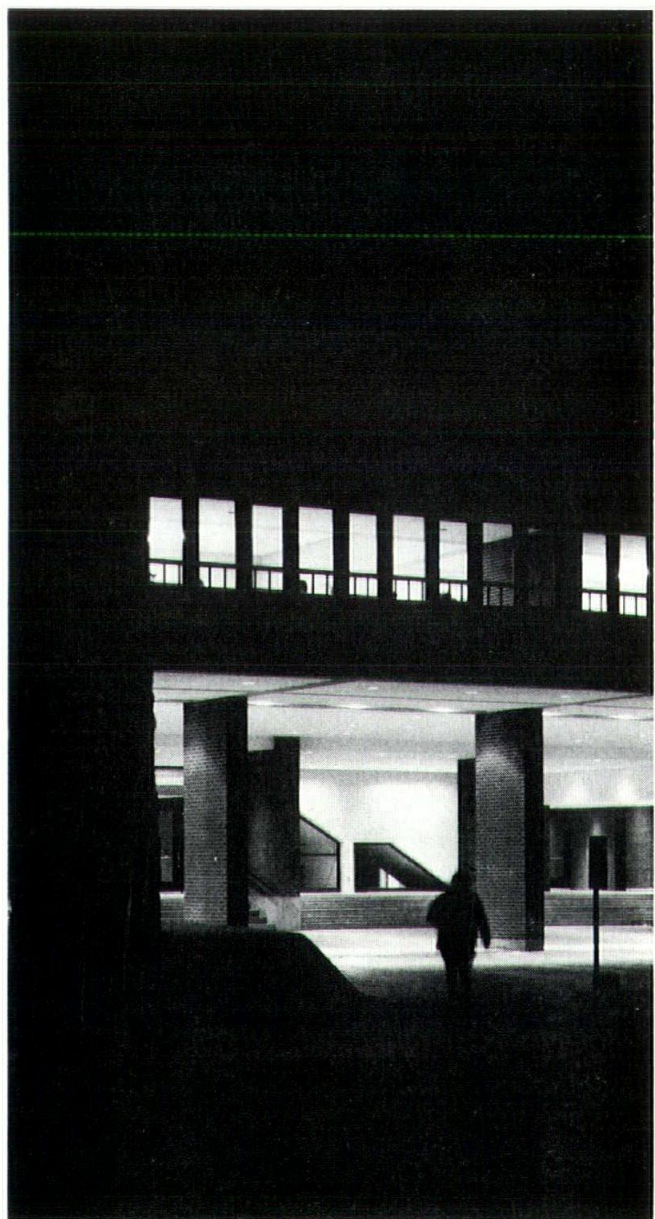


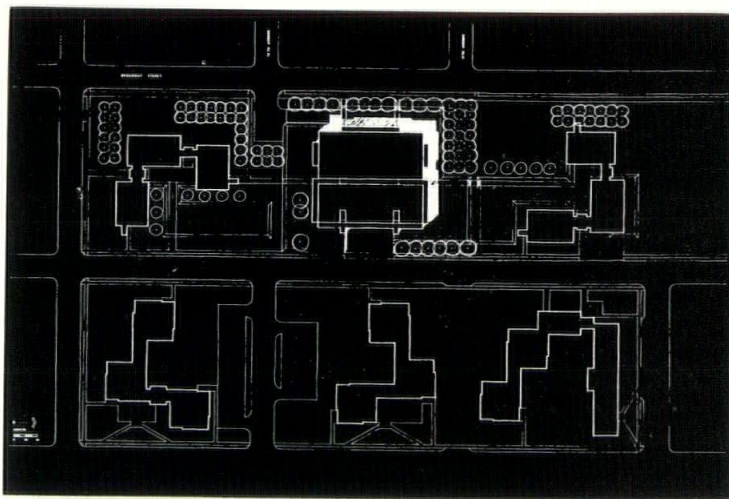
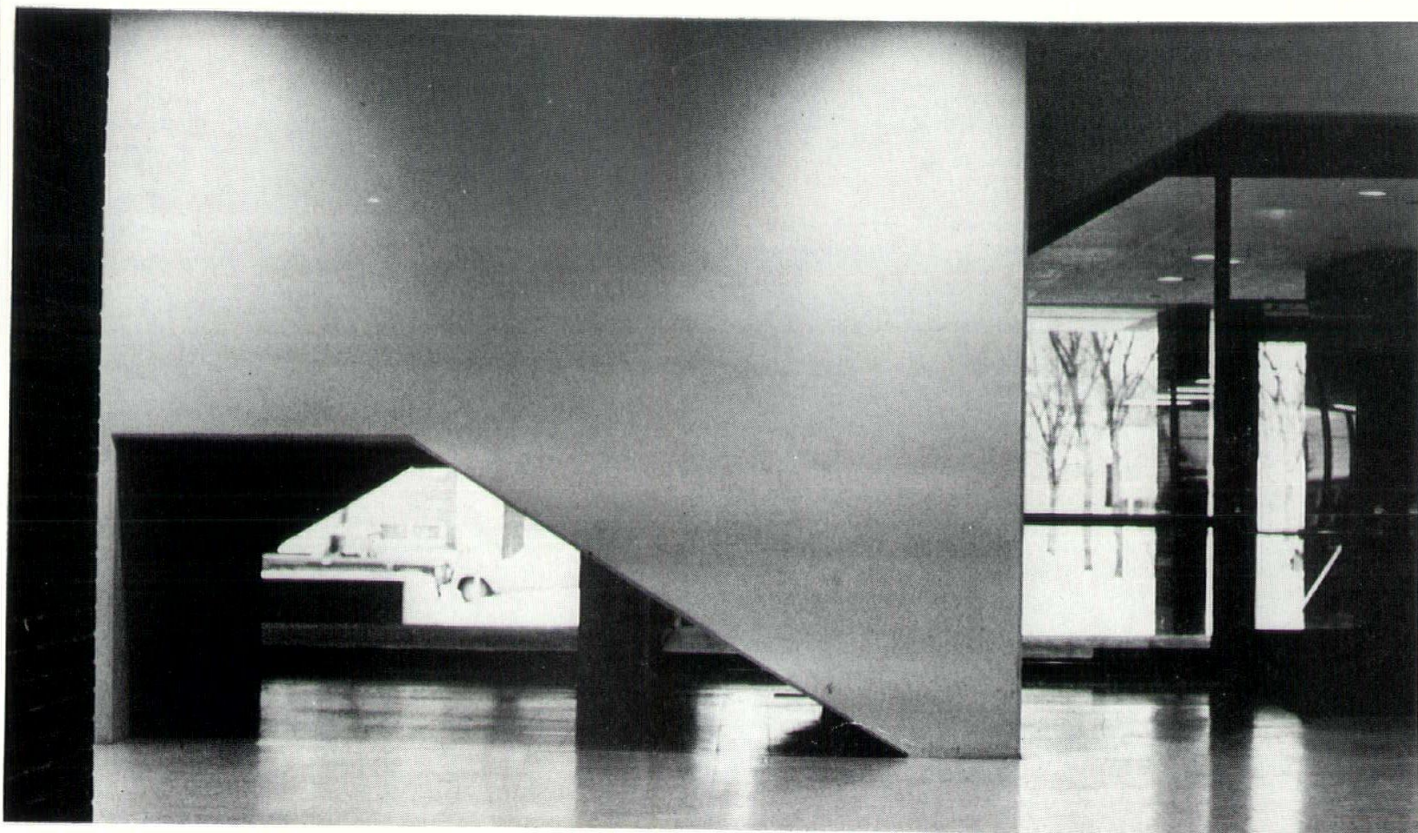
Second Floor Plan



Section looking south







Site Plan



By Dorothy Schweitzer, Executive Secretary

Chapter Members: Please Be Informed Concerning Students

Now that the new School of Architecture at the University of Wisconsin-Milwaukee is a reality, potential students are on the increase, and it is only natural that in seeking information concerning their future, they will look to local architects for advice and encouragement, in addition to that possibly gained from high school advisors. In these cost-conscious times, the matter of financial aid for these students will be of concern also.

● All members of the Wisconsin Chapter AIA should be aware that the body concerned with aid to architectural education is WISCONSIN ARCHITECTS FOUNDATION. Too often inquiring students are referred to the Wisconsin Chapter office for information concerning scholarships. The Chapter never has offered tuition grants or scholarships for students. WISCONSIN ARCHITECTS FOUNDATION has been providing financial assistance to Wisconsin students, by way of tuition grants, since 1953. In fact, 80 students have been helped to date, an expenditure of \$33,925.

● With the establishment of the new School of Architecture at UWM, the FOUNDATION is in the process of developing a Scholarship Program to benefit the students attending. It should be known that based on established policy, as it affected tuition grants, the FOUNDATION will consider students only after they have completed satisfactorily two, or possibly three years of training; in other words, a student must have proven ability.

In addition to this, the FOUNDATION is having a brochure developed professionally to aid the purpose of obtaining lay contributions throughout Wisconsin, as well as within the profession, for a financial commitment to UWM to help in every way possible the development of an outstanding school.

Contributions from Chapter members appropriate for the library of the new School have been accumulated through several years, and an augmentation will be solicited when Dean John Wade has been consulted on this important feature.

● Currently UWM offers the first two years of pre-architecture. In September, 1969, the third year, the beginning of architectural training, will be available.

● In-state tuition (Wisconsin resident students) at UWM amounts to \$350 for the 2-semester year.

● Wisconsin students receiving their advanced architectural training out-of-state are entitled to Tuition Reimbursement, amounting to \$500 per academic

year, from the State of Wisconsin (Office of Student Financial Aids at Madison), but only those students attending state-supported universities.

Students needing additional financial assistance, particularly those attending private universities not eligible for Wisconsin tuition aid, are advised to investigate other student aids possibly available through the school attended. Another opportunity for financial assistance is U.S. Government loans for students which have no interest charges and are repayable over a period of time after graduation.

● As previously published on this page, beginning with the academic year 1967-68, the FOUNDATION accepted no more Wisconsin students, receiving their architectural training out-of-state, for tuition grants. This action was in deference to the desire to aid future students attending UWM. The Foundation's Directors, however, decided to continue five Wisconsin students, who were currently receiving grants, until their graduation.

Of these five students, two graduated in June. Examples of the school work of John Kreishman (Wauwatosa) and Robert Bealmear (Milwaukee) at Washington University, St. Louis, were published in the July-August and September issues of this publication. Both students graduated with honors.

The other three students being continued are: Robert DeBruin — Appleton — U. of Detroit — 5th year of 6. Louis A. Stippich — Milwaukee — U. of Detroit — 6th year. Tom Jensen — Wauwatosa — Cornell U. — 4th year of 5. All are exceptional students, worthy of this consideration.

● WISCONSIN ARCHITECTS FOUNDATION (address shown below and in the masthead) continues to stand ready, and always willing, to provide information requested by Chapter members or students referred by them.

● Chapter members are reminded of the FOUNDATION's facility for accepting memorials, formally acknowledged both to the bereaved and the donor. Such contributions are depended upon for income, as are outright donations (tax free), both from Chapter members and organizations associated with the profession, the latter receiving publication on this page.

● The FOUNDATION's monthly article in WISCONSIN ARCHITECT is intended to keep the Chapter members informed, as it has for the past seven years.

● Read WISCONSIN ARCHITECT — it is your magazine, published for your benefit.

WISCONSIN ARCHITECTS FOUNDATION
4685 North Wilshire Road
Milwaukee, Wis. 53211

NOTES OF THE MONTH

(Continued from page 5)

main reason it failed is that it was not properly "tied down," but the failure showed up many poor quality welds that probably contributed to the failure.

When low alloy steels are used, special care must be taken to make sure you are getting good welds. Structural weldors are certified by our department to assure the public that they have the ability to make good welds. This does not mean, however, that they are familiar with all types of structural alloys. The designer should check shop procedures to see that the weldors are familiar with the weld metals, and that the proper equipment is being used.

To successfully weld low alloys, the designer should know the following basic requirements:

1. Chemistry of base metal.
2. Chemistry of electrodes. If low hydrogen rods are used, they must be kept dry at temperatures above the boiling point of water.
3. Voltage and amperage required for the size of welds.
4. Allowable interpass temperature.
5. Preheating temperature if required.
6. Flux or gas shielding required.

I know this is all very specialized knowledge, but the structural engineer nowadays is expected to keep pace with our fast changing technology. If you are not confident of your knowledge in specialized areas such as welded connections, make sure you consult with engineers who are able to give the right answers. Don't just forget about connections and leave the problem to others.

★ ★ ★

Paul H. Graven, a Madison architect, and Pierce G. Ellis, Oshkosh, vice-president of the Wisconsin Public Service Corporation, have been renamed to the Wisconsin Examining Board of Architects and Professional Engineers.

The reappointments to three year terms on the board, effective September 15, were made by the three man commission which heads

the State Department of Industry, Labor and Human Relations.

Graven, of 5018 Bayfield Terrace, Madison, will serve in the Architectural Division of the Board. He is associated with Graven, Kenny and Iverson. Ellis will remain with the Engineering Division.

The Board rules on license applications submitted by architects and engineers who wish to practice in Wisconsin, and it also conducts hearings and issues decisions in license suspension and revocation actions.

★ ★ ★

George Wilkinson and E. C. Schmitt recently formed the architectural firm of Schmitt/Wilkinson with offices at 9200 West North Avenue, Milwaukee, Wisconsin 53226.

George Wilkinson was formerly with Plunkett-Keymar-Reginato & Associates and E. C. Schmitt with Fitzhugh Scott, Architect.

★ ★ ★

Donald R. Buettner and Leroy E. Lutz announced the founding of their Consulting Engineering firm under the name of Computerized Structural Design, Inc., with offices at 660 Mason Street, Suite 302, Milwaukee, Wisconsin 53202.

★ ★ ★

A symbol of the contemporary age in art, architecture and engineering, R. Buckminster Fuller will receive an honorary degree at the mid-year University of Wisconsin-Milwaukee Commencement Jan. 26. His sponsorship by the UWM Art department and nomination by the UWM faculty were approved Friday by the UW Board of Regents meeting in Madison.

Fuller, famed for his geodesic domes, will be the first nominee granted an honorary degree at a UWM mid-year ceremony. He had been proposed to receive the honor last June, but was unable to attend the graduation. The honorary degree of architectural engineering from UWM will be his ninth honorary degree.

UWM has conferred honorary degrees on five persons since the first in 1966.

In a communication to the faculty, Prof. Laurence Rathstack, Art department chairman, described Fuller as a "fantastically creative and inventive man."

"Moved by an incredible vitality and need to create, he has pioneered revolutionary means of enclosing space and erecting structures, and in the process has attained to an aesthetic and social statement. His work is a unique melding of engineering, architecture and sociology."

Rathstack referred to UWM's dedication to the study of contemporary life, its history as an educational institution emphasizing art, and the founding of a School of Architecture in 1968 as a part of the University.

"It is fitting," Rathstack concluded, "to honor at this time a man whose spirit seems similar to that of the University."

UWM this fall is enrolling students in an orientation course in architecture, preparatory to receiving the first students in its School of Architecture next fall.

Internationally known as an inventor and designer, Fuller designed a number of domes, among them the dome for the United States exhibit at Expo 67, several for the Seattle World's Fair in 1962, all DEW line radomes, and the Missouri Botanical Gardens "Climatron" in St. Louis, considered the world's largest greenhouse. He has been commissioned to build a mile-high, pyramidal, atomic-powered city to float at anchor in Tokyo Bay.

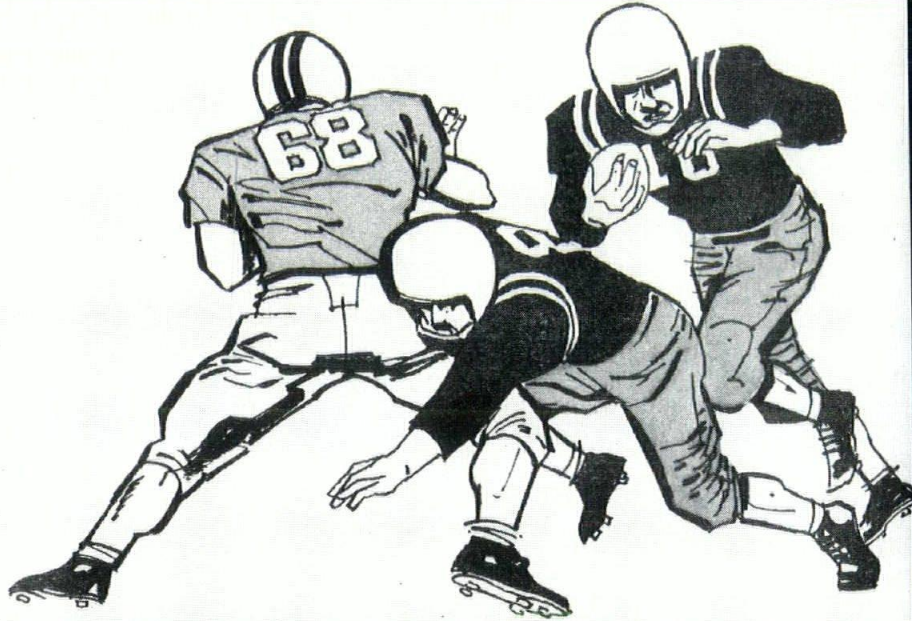
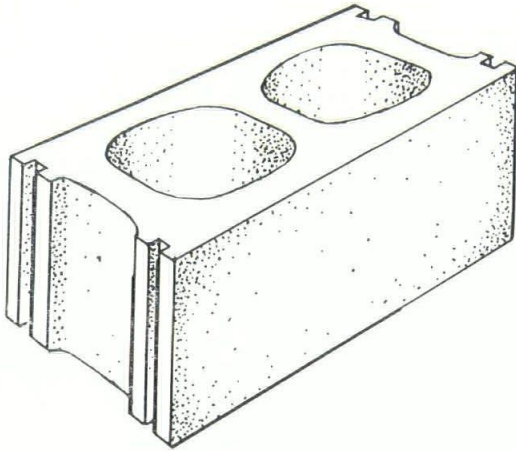
A native of Milton, Massachusetts, he attended Milton academy. While attending Harvard University he became apprenticed to Richards, Atkinson & Haserick, Boston. He attended the United States Naval Academy in 1917 and served in the Navy in World War I.

The author of "Nine Chains to the Moon," "No More Second Hand God," "Education Automation," "Unfinished Epic of Industrialization" (poetry) and "Ideas and Integrity" (autobiographical), Fuller is the subject of a book, "Dymaxion World of Buckminster Fuller," by R. W. Marks.

(Continued on page 23)

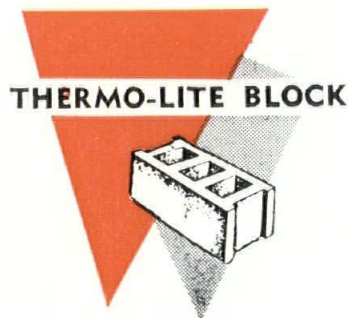
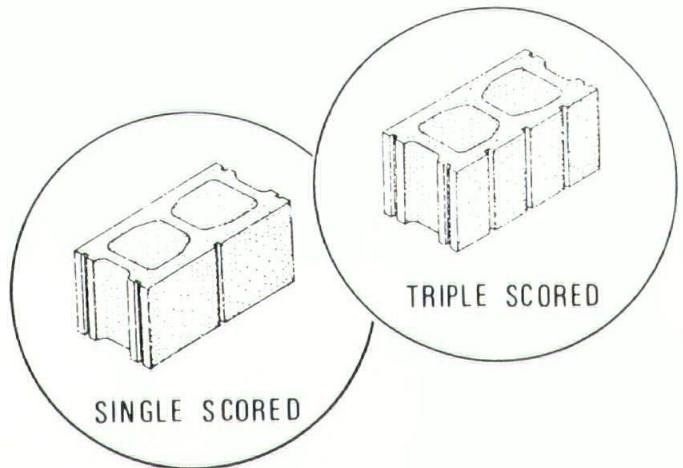
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NOTES OF THE MONTH

(Continued from page 21)

In 1958 Fuller was appointed to the United States Committee on Human Resources to consider new educational strategies in the light of Sputnik.

He has lectured at many universities in the United States, and in Japan, South Africa, Kenya, Australia, India, Pakistan, Burma, Hong Kong and England and has received awards of merit in this country and abroad.

Fuller, 73, has been on the faculty of Southern Illinois University since 1959.

★ ★ ★

The American Institute of Architects today announced the jury for the 1969 Architectural Critic's Medal and Architectural Critic's Citation. Members of the five-man jury are: Jean-Paul Carlhian, AIA, Chairman of the AIA Committee on Esthetics, Boston, and Cranston Jones, Senior Editor, TIME Magazine, New York City.

(Continued on page 32)



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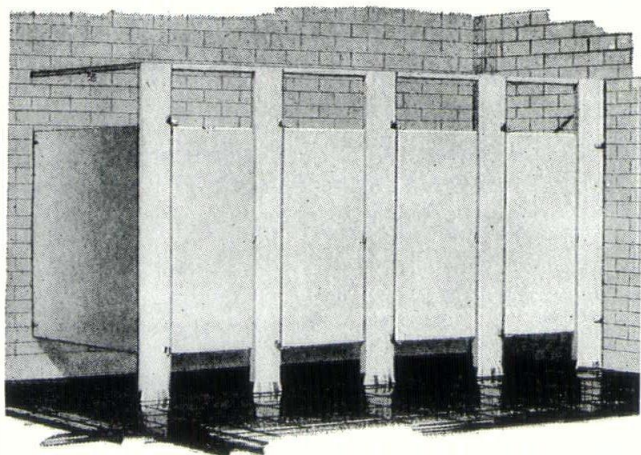
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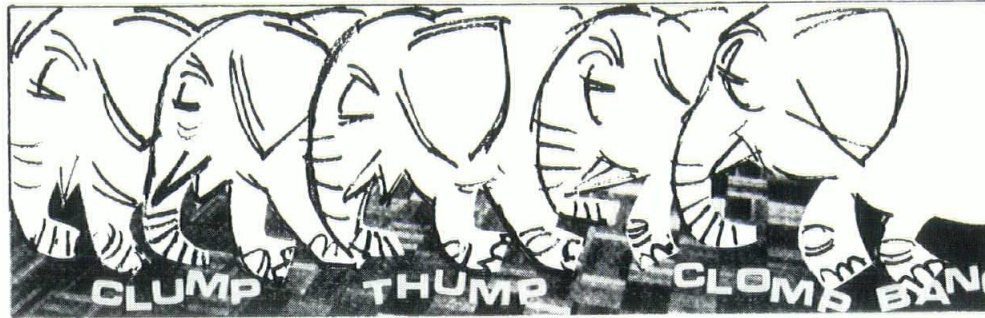


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Section 17L/ne



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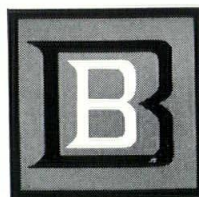
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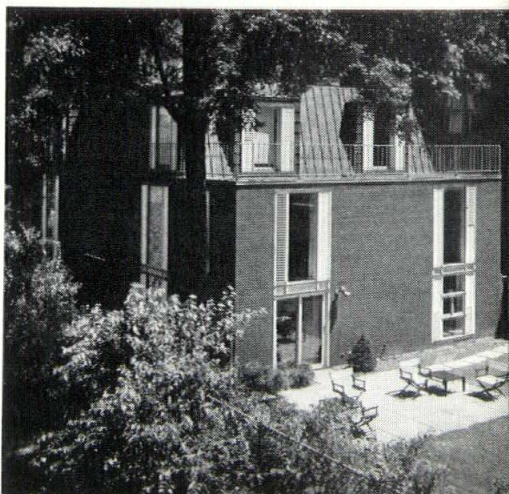
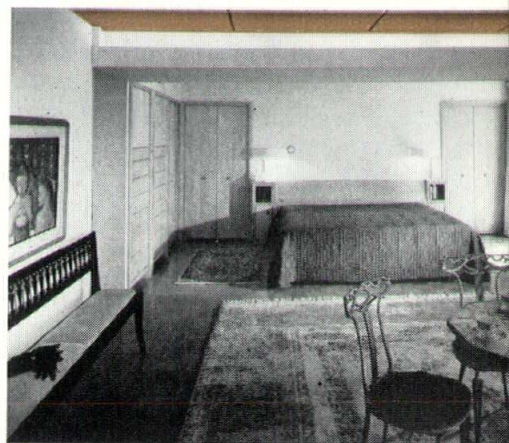


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letters to the editor

I certainly was delighted to see the summer issue of the WISCONSIN ARCHITECT which is devoted almost entirely to Dean Wade and the University of Milwaukee School of Architecture. This was a splendid way to get him and the school launched, and we certainly appreciate your interest.

It will be a pleasure for us to continue to work with the Wisconsin Chapter of the American Institute of Architects, Wisconsin Architects, Inc., and the Wisconsin Architects Foundation, as we develop the new school here in Wisconsin.

*Sincerely, Martin Klotsche,
Chancellor
The University of Wisconsin-Milwaukee*

The WISCONSIN ARCHITECT magazine crossed my desk the other day and I was quite impressed with it. I am a former resident of your state and a graduate of the University of Wisconsin.

I would certainly appreciate if you would put me on your mailing list.

Yours,

*George K. Akgulian, A.I.D.
Manager, Architectural Division
Royalmetal Corporation
Park Avenue, New York*

The enclosed July-August, 1968, issue of WISCONSIN ARCHITECT contains outstanding coverage of the new Dean of Architecture at UWM, John W. Wade, and evidences strong support for him and the new School of Architecture which he now heads.

I know you will agree that this unusual treatment is of tremendous value to the University of Wisconsin, and indicates the dedication of the architectural profession in Wisconsin to this new venture.

The Wisconsin Chapter of The American Institute of Architects, the WISCONSIN ARCHITECT (its official publication), and the Wisconsin Architects Foundation have all contributed substantially to the development of the new School and have established a climate within which it surely should prosper.

Cordially,

*C. A. Engman,
Vice-President for Administration
The University of Wisconsin*

I have just finished reviewing the WISCONSIN ARCHITECT and wish to compliment you on the publication of an exceedingly informative and thought-provoking issue. We have come to expect this type of outstanding effort on your part and have never been disappointed.

Very truly yours,

*G. K. McCord,
District Manager
Portland Cement Association*

Electric heating and cooling at only 4.2¢ per square foot at the Cedar Hills Elementary School

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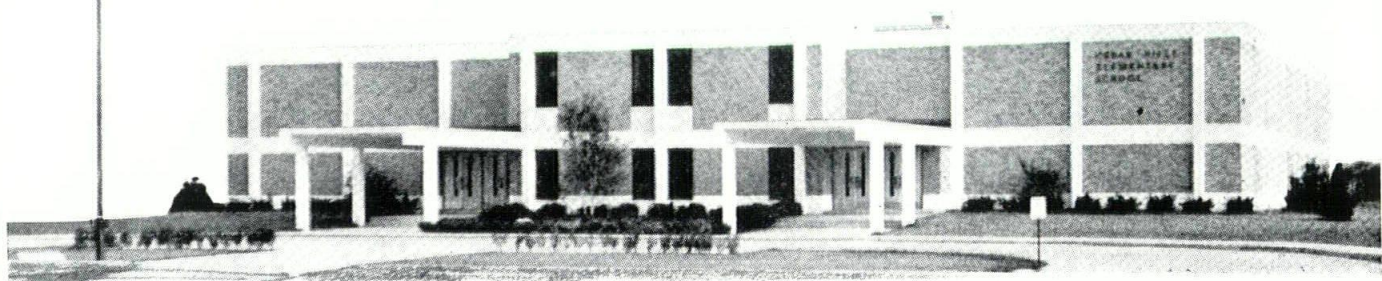
At Cedar Hills, an electric heat pump provides heating and cooling for the entire building. Temperature and humidity are ac-

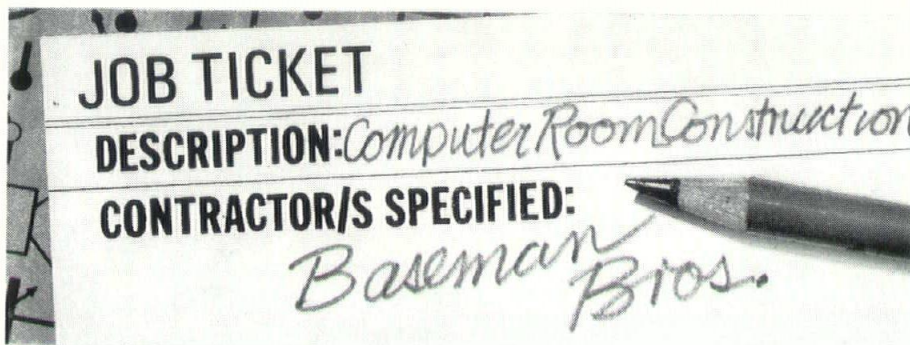
curately controlled summer and winter. Operating costs are reduced through reclaiming and using heat from internal sources.

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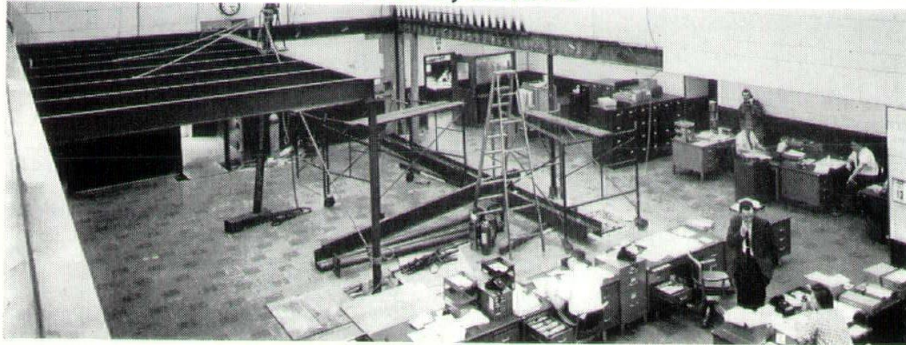
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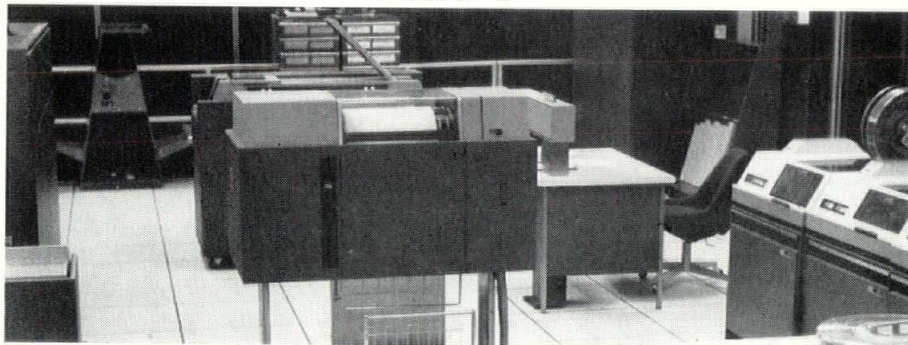




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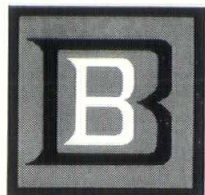
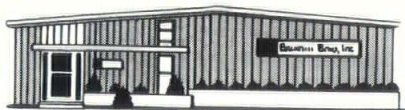


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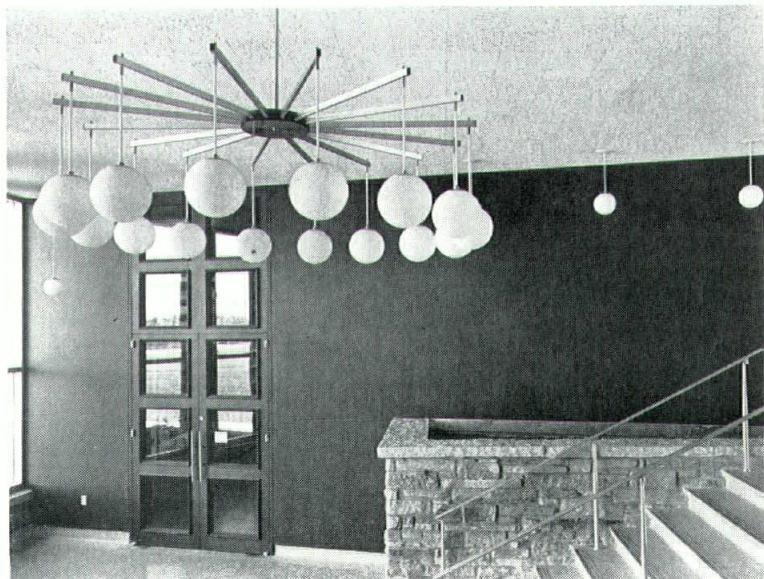
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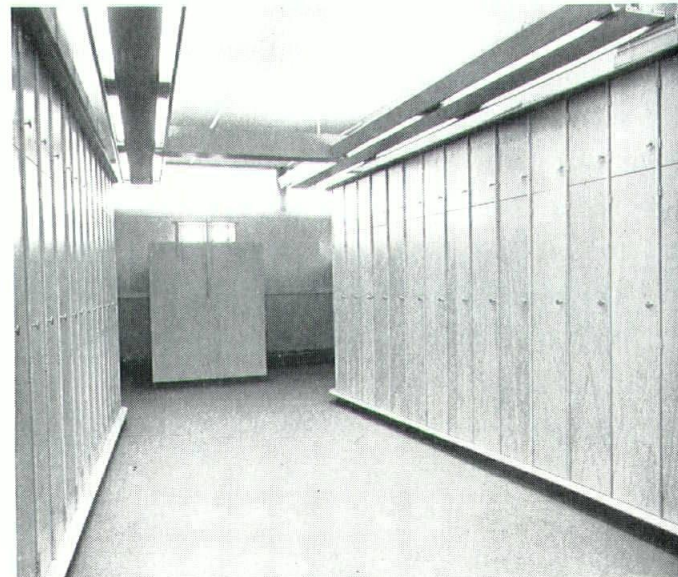
Marshall & Ilsley Cafeteria — Milwaukee
 Architect: Grassold Johnson Wagner & Isley Inc.
 Supplier: Berbaum Millwork Inc.



Judge Moser's Court Room — Milwaukee
 Architect: Grellinger-Rose-Jurenec-Klumb-Rappl-Haas Inc.
 Supplier: A. J. Pietsch Co.



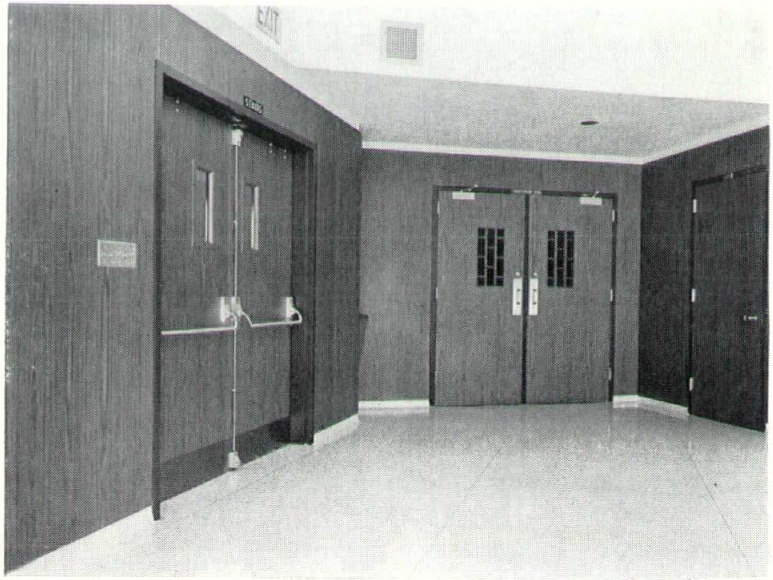
Lobby, Sacred Heart Monastery — Milwaukee
 Architect: Henry R. Slaby Ltd.
 Supplier: Lange Bros. Woodwork Co. Inc.



Prairie School — Racine
 Architect: Taliesen Associates, Inc.
 Supplier: Racine Wood Products

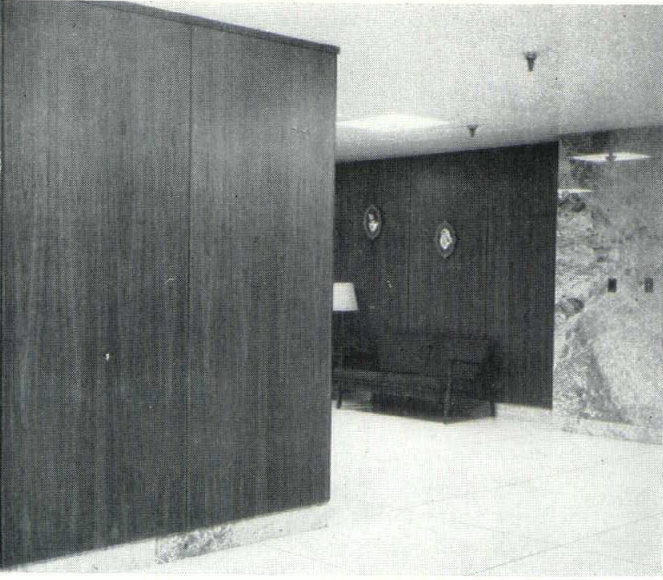


Waukesha County Board Room — Waukesha
 Architect: Grellinger-Rose-Jurenc-Klumb-Rappl-Haas Inc.
 Supplier: Starck Woodwork Co. Inc.



Carroll College Chapel — Waukesha
 Architect: Shattuck, Siewert
 Supplier: W. A. Getzel Woodwork Co.

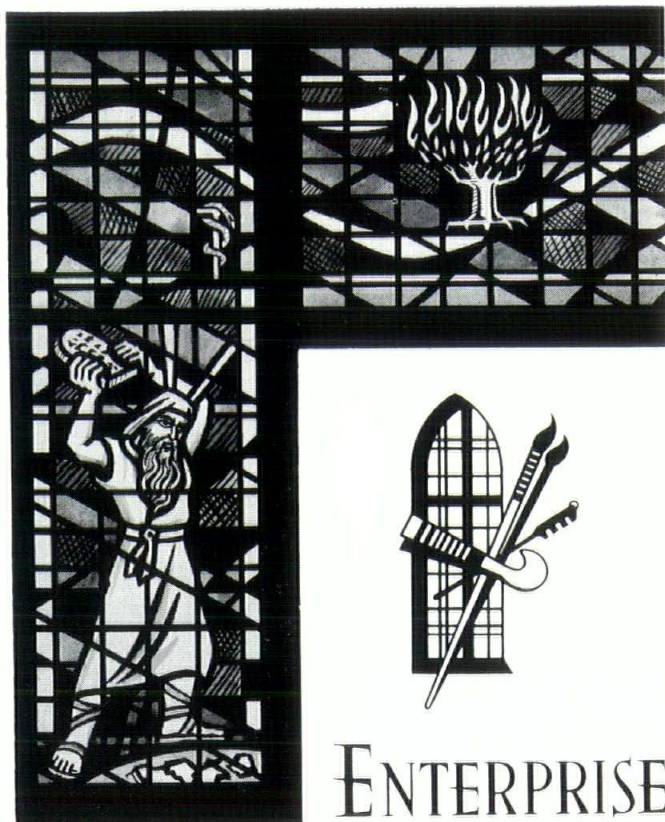
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Bare Wood Floors in an Entry Way?

"Impossible" is the ordinary response. Certainly dirt and sand and water tracked across the wood are bound to mar the finish, may gouge the wood, and could ruin the floor in twelve months. Even new polyurethane finishes over wood floors might not stand up for long under such abuse.

That's why it came as a surprise to learn about a new wood tile which the maker claims will not only stand up to severe traffic, but requires no waxing and refinishing. This quite real wood tile is called Gammapar, produced by the American Novawood Corp., and distributed by Baseman Bros., Inc., Germantown.

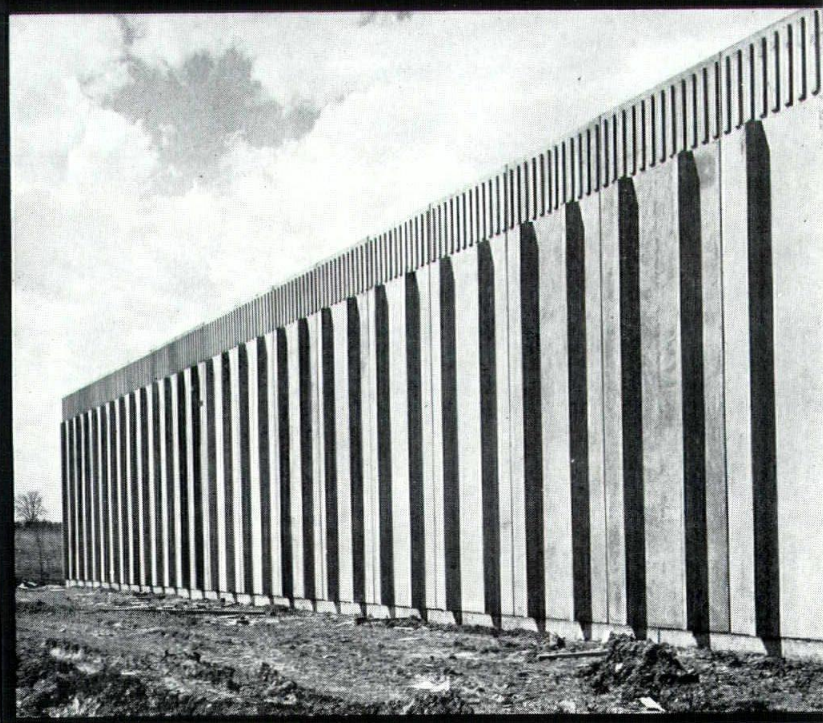
"The wood is impregnated with a liquid plastic, then hardened by intense gamma radiation from cobalt 60. The irradiation process . . . represents a 'marriage' of the best qualities of wood and plastic. While the end product remains wood, it is greatly improved in appearance and in a number of important physical characteristics, such as hardness, strength, and abrasion resistance."

There are tiles of red oak in natural and seven shades, of maple in natural and three shades, of walnut in natural and two shades. Should be available through wood-flooring contractors. If not, write the firm.

Still curious, I asked, "Well, how do you maintain it?" "Clean the floor. Then buff it with a nylon pad on an electric floor polisher."

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This all Duwe Precast, pre-stressed concrete building has just been completed in Orland Park, a Chicago suburb, in 27 days with a five man crew. Cost of \$3.25 per sq. ft. The wall panels are beautiful. Other important features are:

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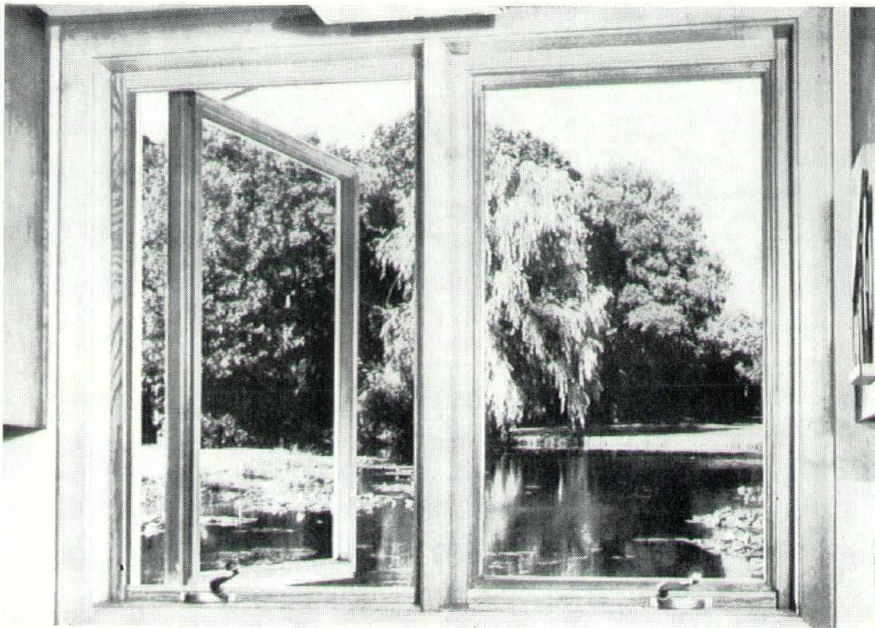
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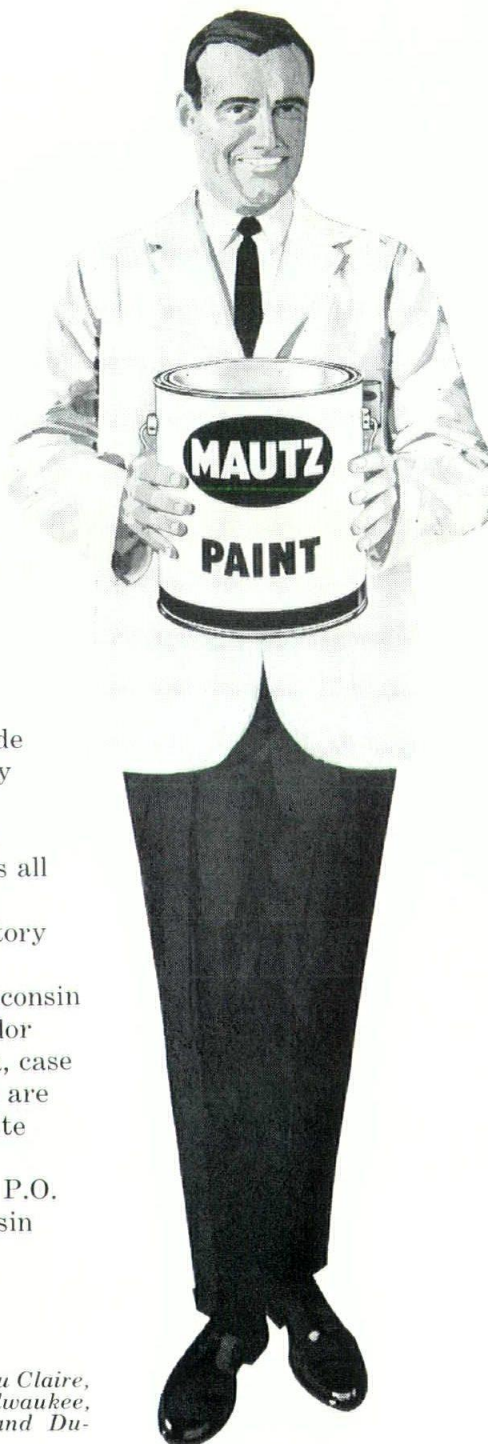
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NOTES OF THE MONTH

(Continued from page 23)

Also, George McCue, Hon. AIA, St. Louis POST-DISPATCH and last year's winner of the Citation, St. Louis; Philip J. Meathe, AIA, Chairman of the AIA Public Relations Committee, Grosse Pointe, Mich., and John F. White, President, National Educational Television, New York. They will meet at the AIA Headquarters in Washington, D.C., on October 14.

Critics in all communications media will be eligible for the awards, and nominations will be accepted from the profession as well as from the associations of the various media. The purpose of the awards is "to stimulate, broaden, and improve the quality of architectural criticism in order to increase the public's visual perception in environmental design." As established last year, the Medal is awarded on the basis of a distinguished career devoted to architectural criticism; the Citation recognizes excellence in this area in a single article, program, movie, or the like.

Following judgment by the Jury, the AIA Esthetics Committee, at its discretion, may or may not recommend the presentation of the Medal each year. Lewis Mumford, Hon. AIA, of Amenia, New York, was the recipient of the 1968 Medal.

Nominations for the 1969 awards must be submitted by October 4, 1968, to the Department of Public Services at AIA Headquarters. A precise format is not required because nominations are open to activities in any of the communications media. Films must be restricted to 16 mm, and bulky exhibits are discouraged. In case of newspaper articles, clippings are sufficient and may be submitted in a simple file folder. A brief, biographical sketch of the nominee(s) is requested. There is no restriction on the number of nominations.

All questions on the program should be addressed to The Department of Public Services, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006.

UGLY

(alone)

but beautiful in a crowd



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Our Oskaloosa Clay Products Division is now in full scale production of this unusual brick. CLINKER BRICK is rough, with shanks and distortions of all sorts. No two are alike. A wall of CLINKER BRICK has a natural feeling because the eye sees a texture composed of irregular shapes and shadows, which are intensified by the deep color tones that include black, purple, deep amber, reds and buck-skin browns. CLINKERS are shipped wrapped and strapped on a wooden pallet so rehandling on the job site is eliminated. The next time you want a wall with really exceptional charm, consider the ugly clinker brick.

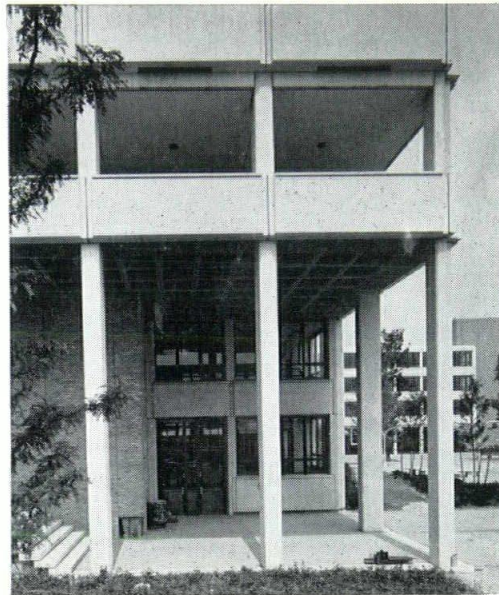


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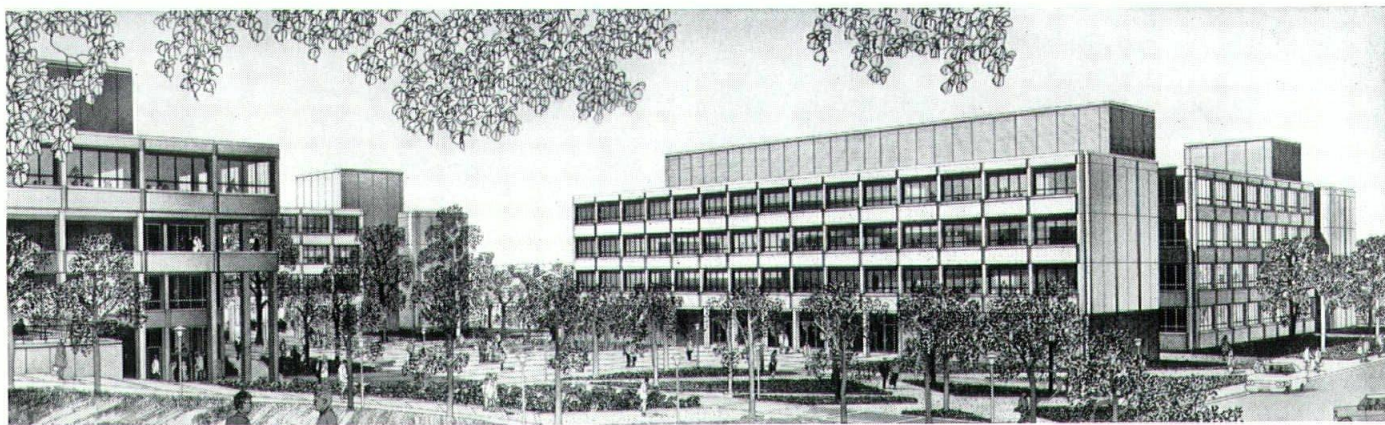
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QUEENSBOROUGH COMMUNITY COLLEGE, Bayside, N. J. Architect: Holden, Yang, Raemisch & Corser and F. P. Wiedersum, New York, N. Y. Gen. Contractor: Foster Lipkins Corp., Freeport, N. Y. Precast Units: Prefabricated Concrete, Inc., Farmingdale, N. J. 07727.



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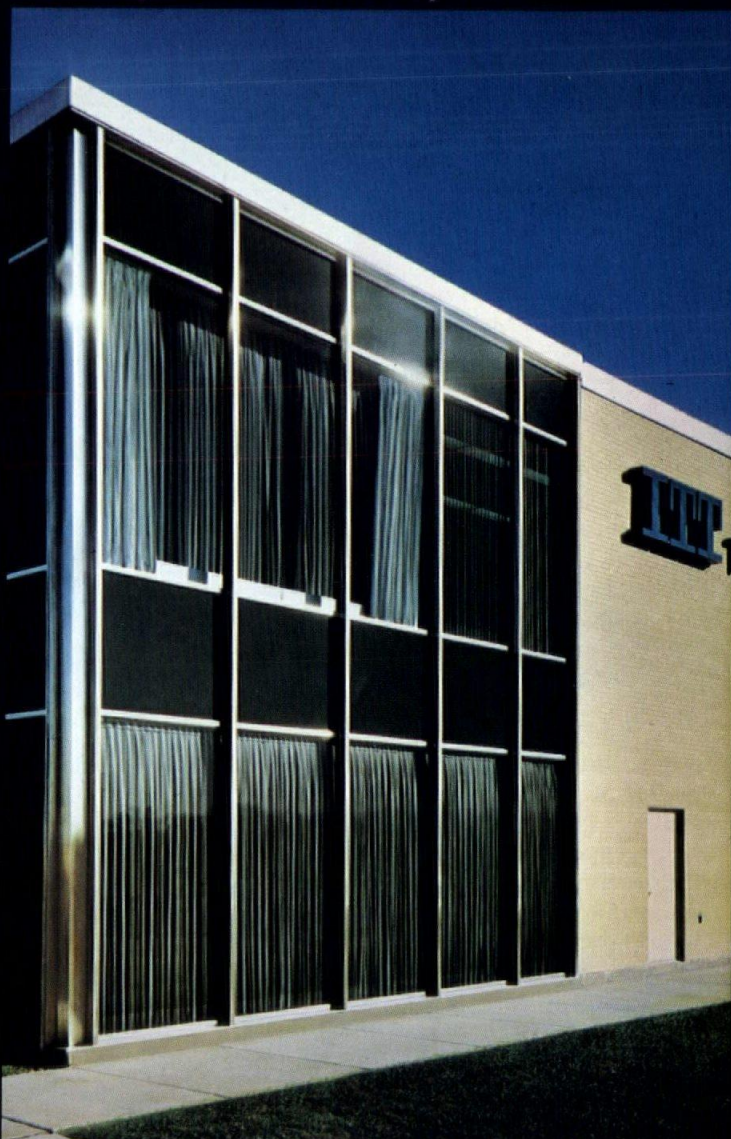
ITT's new, two-story Telecommunications Office Building in Oakbrook, Illinois, is a shining example of how USS ULTIMET framing components can provide the lasting beauty of stainless steel at a truly competitive price.

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For full information on all three types of USS ULTIMET curtain walls, write for our new design booklet, ADUSS 88-2496-02, United States Steel, P. O. Box 86 (USS 5654), Pittsburgh, Pennsylvania 15230. Or contact a USS Architectural Products Representative through the nearest USS Sales Office or Construction Marketing Office. USS, COR-TEN and ULTIMET are registered trademarks.

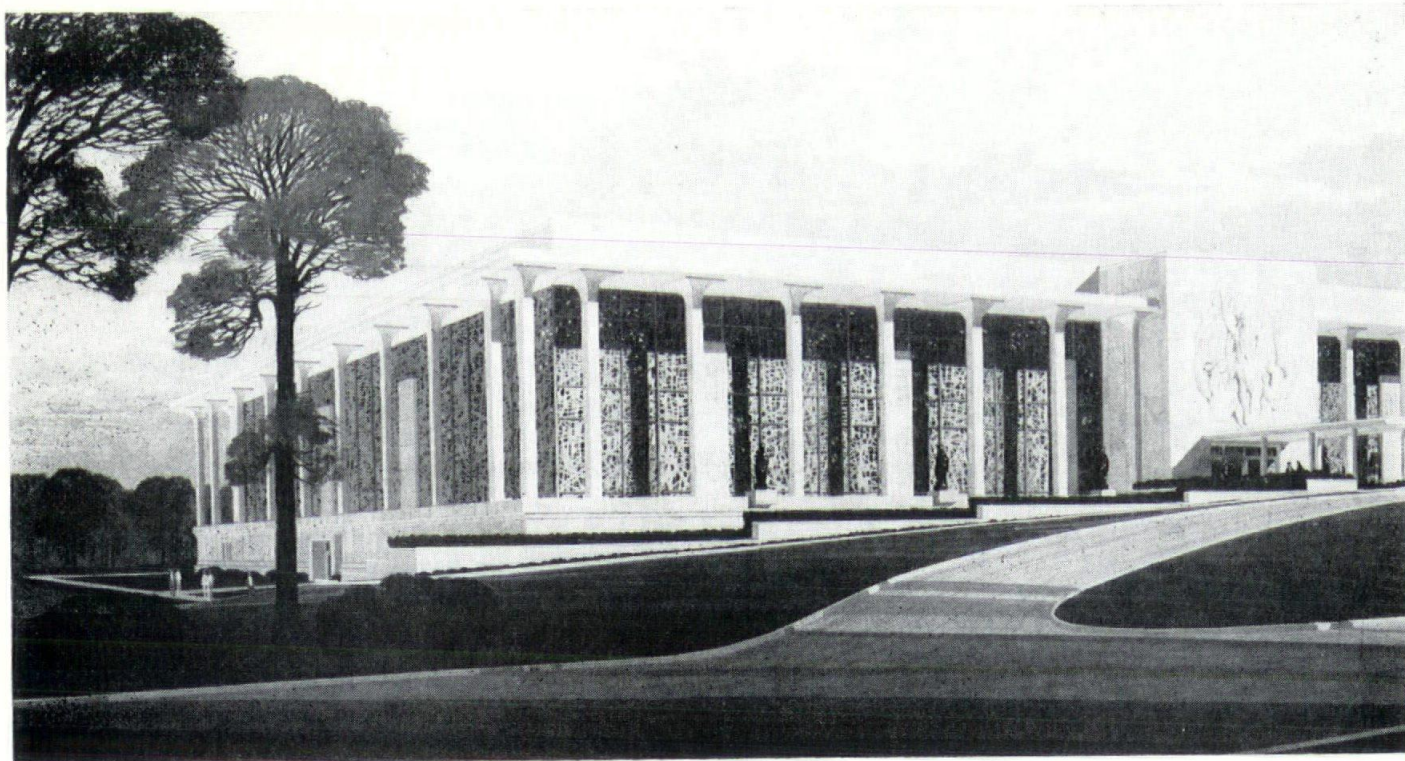


side look at USS ULTIMET narrow stile entrance doors of ITT's Telecommunications Office Building in Oakbrook, Illinois. Curtain all: USS ULTIMET Stainless Steel framing components with tempered structural glass in spandrel area and insulating glass in vision ea. Mullion spacing: 5'0". Owner: ITT, Oakbrook, Illinois. Architect: Fred H. Prather, Chicago, Illinois. General Contractor: Del Webb, akbrook, Illinois. Curtain wall fabricator-erector: International Steel Co., Evansville, Indiana.



Stainless Steel Wall Framing Components

FACETED GLASS



Of the many mausoleums which have been built in the last decade or which are presently under construction, the one planned for Resurrection Cemetery in Justice, Illinois, a suburb of Chicago seems most ambitious. The architects for this project are Harley, Ellington, Cowin and Stirton of Detroit, Michigan, who among other commissions are widely known for their mausoleum design. The new mausoleum will have room for 10,000 crypts and will be financed solely by families interested in this form of burial. The project is scheduled for completion in the spring of 1970.

The rendering shows the mausoleum building looking like a gigantic temple rising in the midst of a wooded area. Behind the slender columns, formed of white precast concrete there will be a curtain wall of faceted glass 40 feet high. There are no separate windows but a continuous wall of faceted glass enclosing entirely the four sides of the building.

The total area of glass amounts to over 23,000 square feet of glass and one can assume that this is the largest project ever carried out in this technique. In a competition which included the major stained glass studios in the United States as well as in Europe, the Conrad Pickel Studio, Inc., of New Berlin, Wisconsin, has been commissioned to design and execute all the faceted glass work. 120 tons of glass will be needed for this job alone. In addition to this, over 50 barrels of epoxy will be used. The glass walls are being made of approximately 2600 3' x 3' sections and the work is now under way.

The Pickel Studio is presently constructing a 30' x 20' show window of its own for displaying and studying the various sections of the faceted glass walls and will welcome visitors interested in seeing them.

In order to make the design meaningful and relevant to our time the director of the mausoleum along with

a committee of theologians selected "History of Salvation" as the overall theme for the art work, a theme which is at the center of the religious renewal and which at the same time, assures a continuity of thought.

The artist did not try to follow the usual concept of biblical illustrations, but to develop the idea of the Kingdom of God among men. He did not stop at the scriptural phase of Salvation History and the historic Christ.

The Conrad Pickel Studio, Inc., has presented the message in a stylized manner, avoiding a sentimental and naturalistic treatment, not being compatible with the technique of faceted glass. The artist is striving for a contemporary feeling in design and color scheme but has not presented an abstract presentation which for the purpose of this building would not serve "edification, devotion, and religious instruction of the people." (Constitution on the S. Liturgy)

The faceted glass walls will give an unusually interesting effect both from the inside and from the outside. Faceted glass is like no other medium. The sparkling color that can be obtained by faceting the 8" x 12" x 1/2" glass dalles, creates a rich and elegant atmosphere. When viewed from the outside, the interplay of glass and epoxy making up the impressive walls will resemble a low relief in stone. The color of the epoxy and aggregate was carefully selected to form the desired contrast to the white stone work.

In regard to the over-all composition and color scheme the artist has to co-ordinate the inside effect with the outside effect. The mausoleum is made of a lower and upper gallery which will be seen separately when viewed from the inside. From the outside, however, he will view it as one uninterrupted structure. Therefore, the epoxy and color areas will blend between floors.

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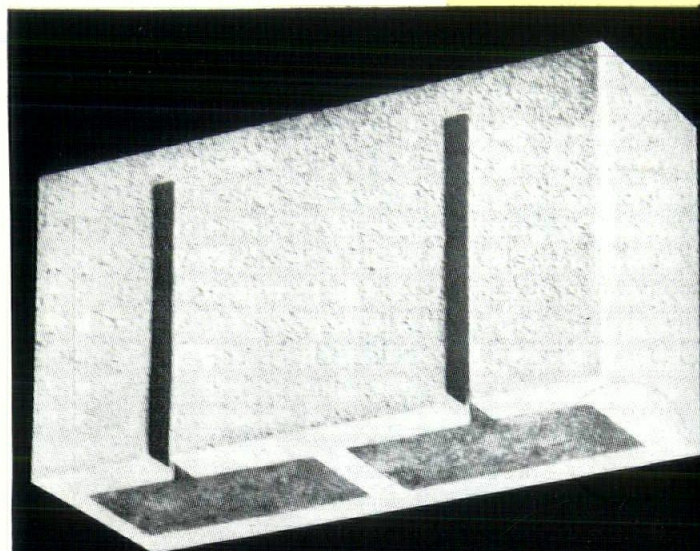
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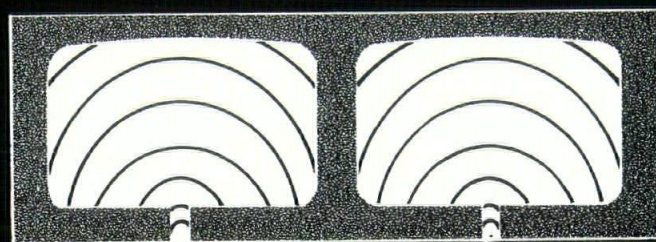
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